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SAMSUNG'S NX200**



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PAGE 12

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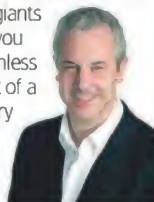
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Amateur Photographer For everyone who loves photography

IT'S EASY to dismiss the 18-million-pixel exploits of the compact camera as part of a numbers game devised by marketing men rather than a genuine measure of the quality of image one might expect to achieve. With sensors and optics so small, and apertures so restricted in settings, it is, to an extent, logical that such devices should not pose too much of a threat to the 'real cameras' we hold in high esteem.

Times are becoming a little uncomfortable, though, for those who trust the supremacy of the DSLR. Recently, Sony showed that it can offer a compact system camera body with 24 million pixels, while Samsung has shown us one with 20 million. These are not the tiny sensors of the compact

camera, but APS-C units that match the physical dimensions of sensors in the majority of DSLR models – and smoothly exceed their pixel densities. Neither Canon nor Nikon, those giants of the camera world, can supply you with a camera with more pixels unless you are prepared to face the cost of a full-frame model. An extraordinary situation indeed! What's more, we have tried both these sensors and they appear, at first sight at least, to be very good indeed. Now, where does that leave serious photographers?



Damien Demolder
Editor

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IN AP 27 AUGUST WE ASKED...

Who makes your lenses?



YOU ANSWERED...

A I only buy lenses from my camera brand	34%
B I only buy lenses from independent brands	2%
C I buy a mixture of both	64%

THIS WEEK WE ASK...

How would you class the latest compact system cameras?

VOTE ONLINE www.amateurphotographer.co.uk

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OLYMPUS PEN

New Generation System Cameras

> READY FOR A FIGHT?

To hear some photographers talking about the pros and cons of compact systems versus SLRs, you'd think there was a war on.

Compact system fans have told us size and weight are worth fighting for, but have been clamouring for Micro Four Thirds prime lenses with a fast aperture to get great portraits. DSLR devotees insist that there's no middle ground if you're after a shallow depth of field and flattering perspective.

We think they're missing a trick. Let's face it, most of us would rather not lug three kilos of body and glass around to get a great portrait on the move.

So we've achieved what everyone said was impossible. Allow us to introduce the Olympus M.ZUIKO DIGITAL 45mm F1.8 lens. It's equivalent to a classic 90mm portrait lens in 35mm terms. Thanks to our legendary optical skills you can get delicious background fuzziness and ultra-sharp foreground detail at maximum aperture. And since the focusing speeds of the latest PEN range now match or exceed those of far larger and pricier SLRs, there's now a rather convincing argument for switching sides.

But since pictures speak louder than words, take a look at the evidence. Philip Volkers used a PEN and the 45mm F1.8 to take this beautiful shot of Alex Weaver during a high profile fashion shoot for Amelia Powers handbags. Alex has just finished filming action movie 'Forced to Fight' and is now off to NYC to for her next film 'Seven Songs for Amy' with Sean Maguire ...we caught her just in time.

This lens is available at less than £270 and will fit any Micro Four Thirds body, including the new PENs. In short, there's now a powerful, affordable, pocket-sized portrait tool.

We reckon we've won this battle. But trust us, we still haven't finished fighting.

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Photographer: Philip Volkers. Subject: Actress Alex Weaver. Camera: PEN E-P2 and 45mm F1.8 lens. Venue: London



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Our Price: £179.00

70-300mm f4 DG



Our Price: £131.00

70-300mm f4 APO



Our Price: £183.00

70-300mm DG OS



Our Price: £299.00

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120-400mm DG OS



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18-200 mm DC OS



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Samsung claims lower noise levels • Customisable i-Function



SAMSUNG NX200 SET TO REPLACE NX100

SAMSUNG is set to replace its one-year-old NX100 compact system camera with the NX200, a 20.3-million-pixel model aimed at the 'entry-level DSLR territory'.

Differences over the 14.6-million-pixel NX100 include a new Samsung-made, 20.3-million-pixel CMOS sensor, claimed to deliver lower noise levels.

According to Samsung, the APS-C-sized sensor cuts noise in two ways, 'by direct digital output and reduced analogue circuitry noise using an optimised structural design'. AP has asked Samsung to elaborate, but further details of the sensor technology were not forthcoming.

The NX200 is smaller than the NX100, measuring 116.5x62.5x36.2mm (excluding protrusions), compared to the 120.5x71x34.5mm dimensions of the older camera. The difference is noticeable from AP's first impressions of the camera at

a press launch in central London.

Unlike the NX100, the i-Function is now customisable, allowing the user to choose which settings he or she wants to use. It has also been tweaked to allow photographers to toggle between settings such as aperture and shutter speed using the lens ring.

A spokesman said: 'With the upgraded i-Function 2.0 on the NX200, users can also control six different smart filters and the Intelli-Zoom function from the lens while in lens priority mode.'

The ten smart filter effects include vignetting, miniature, fisheye and halftone dots.

Commenting on the launch, Samsung UK's head of Digital Imaging Nick White told AP: 'The NX200 is a catalyst to really expanding ourselves in the second half of 2011 as we go into 2012.'

The NX200, which is said to be

compatible with SDXC memory cards, can shoot images at a burst rate of 7fps, according to Samsung. However, AP understands that this is at a reduced resolution of 11 million pixels.

Features include an equivalent ISO sensitivity of 100-12,800, an improvement on the ISO 6400 maximum of the NX100. Also new is a panorama function and 3D photo mode.

Video recording is now possible at a full HD resolution of 1920x1080 pixels (MP4 format) and there is also a stereo sound feature.

Samsung claims that the NX200 delivers an AF speed of 100ms (and a shot-to-shot rate of 400ms).

Improvements do not extend to the 3in AMOLED (VGA-resolution) screen, however, which the NX200 shares with its NX100 predecessor.

Samsung has installed a new battery (BP1030) claimed to be capable of 330 shots from a single charge.

The NX200 is due to be available in two kit options from late September, both priced £699. It will not be sold on a body-only basis.

One kit includes a 20-50mm lens and the other an 18-55mm zoom optic.

Although the camera does not have a built-in flash, both kits will include a hotshoe-mountable compact flash unit, specially designed for the NX200.

The SEF8A, which is tiltable, has a guide number of 8m @ ISO 100.

Asked how successful the NX100 has been, White replied that Samsung would have liked higher sales, but he stressed that the market has been 'challenging'.

The NX100 is set to be discontinued.

AP understands that Samsung will release a revamped version of its NX11 compact system camera next year.

SNAP SHOTS

● The Photo lab

Michael Dyer Associates is offering digital users the chance to have their files transferred onto black & white negative. The process uses Kodak LVT film recorders to expose the digital images on to Ilford FP4 Plus 10x8in sheet film for archival purposes, or for those looking to make traditional silver-gelatin prints. For more details visit www.michaeldyer.co.uk.

● Lowepr's new Photo Sport AW-series backpacks are

designed for photographers who want to carry their gear while taking part in outdoor activities such as running, cycling and snowboarding. The two bags, the 200 AW and Sling 100 AW, both feature Lowepr's lightweight fabric and Ultra-Cinch Camera Chambers as protection against impact or excessive movement. For details visit www.lowepr.com.

REVAMPED SONY NEX-5 DUE THIS MONTH

SONY has this month launched a revamped version of its NEX-5 compact system camera.

The magnesium-alloy-bodied NEX-5N maintains the same 16.1-million-pixel sensor, but now includes an improved Bionz processor that boosts the maximum equivalent sensitivity to ISO 25,600.

Full HD video is now available at 50p with manual focus control possible, says Sony.

In-camera picture effects seen on the NEX-C3 are also introduced, with 11 modes and 15 effects. An external EVF will be available separately, priced £300.

The NEX-5N measures 110.8x58.8x38.2mm and weighs around 210g (body only), according to Sony.

At the time of writing, the NEX-5N is expected to cost around £600 in a kit with an 18-55mm lens.



Do you have a story?

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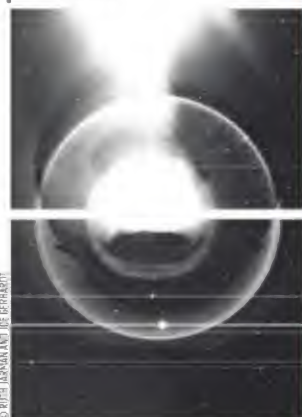
A week of photographic opportunity

PHOTODIARY

Wednesday 14 September

EXHIBITION Solar Systems, by Brighton-based image makers Ruth Jarman and Joe Gerhardt, until 16 October at Phoenix, East Sussex BN2 9NB. Tel: 01273 603700. Visit www.phoenixbrighton.org.

EXHIBITION Shoulder to Shoulder by EJ Major, until 24 September at Matt Roberts Arts, London E2 9DG. Tel: 07779 139 369. Visit www.ejmajor.co.uk.



© RUTH JARMAN AND JOE GERHARDT

Thursday 15 September

EXHIBITION Silent, Empty, Waiting for the Day by Mary McIntyre, until 14 October at Belfast Exposed, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org.

EXHIBITION Freedom From: Modern Slavery in the Capital, until 20 November at Museum of London, EC2Y 5HN. Tel: 0207 814 5511. Visit www.museumoflondon.org.uk.

Friday 16 September

EXHIBITION Colour Correction by Ernst Haas, until 22 October at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.

EXHIBITION Haunting the Chapel: Photography and Dissolution, until 8 October at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com.

Saturday 17 September

EXHIBITION Terry O'Neill: IT Girls & Boys, until 22 October at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** Boulder Art: A Time to Change by Stuart Griffiths, until 8 October at the Brewhouse Theatre and Arts Centre, Somerset TA1 1JL. Tel: 01823 283 244. Visit www.thebrewhouse.net.

Sunday 18 September

EXHIBITION Hackney Revisited: 1985 to 2011, by Berris Conolly and Alex Pink, until 9 October at Photochats @ Chats Palace, London E9 6DF. Tel: 0208 533 0227. Visit www.chatspalace.com. **DON'T MISS** Bupa Great North Run, 13.1-mile race starting in Newcastle. Visit www.greatrun.org.



© BERRIS CONOLLY AND ALEX PINK

Monday 19 September

EXHIBITION Up Close and Personal by Tony Gill, until 1 October at The Grant Bradley Gallery, Bristol BS3 4AQ. Tel: 0117 9637 673. Visit www.grantbradleygallery.co.uk. **EXHIBITION** The Beatles: Revolutionary 1965 by Michael Peto, until 16 October at Proud Camden, London NW1 8AH. Visit www.proud.co.uk.

Tuesday 20 September **LATEST AP ON SALE**

EXHIBITION Of Duties by Stuart Griffiths, Jay Romano and Matt Bowditch, until 9 October at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 1159 151. Visit www.thirdfloorgallery.com. **EXHIBITION** Metropolis by Larry Yust, until 18 October at Lumas London, London W1S 2YT. Tel: 0207 434 4431. Visit www.lumas.co.uk.



18x zoom lens and Creative Movie Maker

SAMSUNG LAUNCHES WB750 WIDEANGLE COMPACT

SAMSUNG'S new WB750 digital compact camera features a 12.5-million-pixel CMOS imaging sensor and will sit alongside the firm's current CCD sensor-equipped WB700.

Samsung UK's product manager for Digital Imaging, Sarah Jones, said the company opted for the Back Side Illuminated (BSI) CMOS sensor to help the camera deliver better images in low light and enable more creative control.

The WB750 is kitted out with a Schneider-Kreuznach lens designed to deliver the 35mm viewing-angle equivalent of a 24-432mm (18x) lens.

Dual Capture technology aims to enable the user to capture 10-million-pixel still images while shooting 1080p HD movies.

A built-in Creative Movie Maker enables the user to create a 2min stills/video package with background music, claims the company.

'Rather than needing to upload content to a PC, this feature allows you to get creative by collating photos and video into one themed file on the device itself, adding impressive effects and music instantly,' said a spokesman.

Images and video are combined automatically by the camera (the user cannot control the way they are ordered), said Jones, who hopes the feature will encourage consumers to get more use out of their camera's movie function.

The WB750, which comes with a 3in LCD screen, costs £249 and is due to go on sale in the third week of September.

LENS LAUNCH DATES AND PRICES

SAMSUNG has confirmed launch dates and prices for four previously announced lenses.

The 18-200mm f/3.5-6.3 ED OIS is due out in mid-September, priced £699; a 16mm f/2.4 will cost £299 (also due this month); and an 85mm f/1.4 ED SSA and 60mm f/2.8 Macro ED OIS SSA are expected out at the end of October at prices yet to be confirmed to AP.

The 18-200mm lens features a 'voice coil motor', designed to allow 'ultra-quiet AF', and is therefore suitable for shooting professional-

quality movies, claims the firm.

These launches should mean that Samsung has a stable of nine NX lenses by the end of 2011.

A planned 16-80mm optic has been delayed until next year.



SNAP SHOTS

● The latest editions to the Konig lighting range include a mini studio and continuous lighting kit. The mini studio kit includes four coloured backgrounds, two lights and a camera bracket, and is designed for smaller product photos. It is priced at £39.99. The continuous lighting kit contains two 350W-equivalent photoflood heads, with stands and carry case for £149.99. For details, contact Nedis UK on 0116 253 0325 or email sales@fameart.co.uk.

● Lastolite has released a new Strobo Beauty Box for off-camera flashguns. The collapsible 38cm (15in) Strobo Beauty Box is designed for portrait images and can create a hard- or soft-light effect, and will cost around £100. Also announced is a new Brolly Grip, which allows a flashgun and translucent umbrella to be comfortably held in hand. The Grip Handle is available on its own for around £20, or in a kit including a translucent umbrella for £30. For details visit www.lastolite.com.

Styled on the 'look and feel' of the flagship X100

FUJI'S 'PREMIUM' COMPACT FOLLOWS RETRO THEME



FUJIFILM has added a 'premium compact' to its autumn 2011 line-up, in the shape of the FinePix X100.

Equipped with a newly developed 12-million-pixel (2/3in-type) EXR-CMOS imaging sensor, and a built-in optical viewfinder, the X100 is styled on the 'look and feel' of Fuji's flagship X100 model released earlier this year.

Other features include an f/2 Fujinon lens designed to deliver the 35mm viewing-angle equivalent of a 28-112mm zoom and claimed to focus down to 1cm.

The lens consists of 11 elements in nine groups and includes three aspherical glass elements.

Fuji claims that seven frames per second shooting is possible at full resolution, thanks to the camera's 'high-speed' EXR processor.

Encased in a die-cast, magnesium-alloy body, other features include a 2.8in, 460,000-dot resolution screen, 49-point contrast AF system, full HD video capability and a claimed shutter release time lag of 0.01secs.

Fujifilm tells us that the ISO range for

full-resolution images is 100-5000 and the camera includes an electronic horizon level gauge.

A top panel-mounted dial, enabling exposure compensation of $\pm 2\text{EV}$ in $1/3\text{EV}$ steps, contributes to the camera's 'elegant design', according to the company.

Meanwhile, creative options include film simulation modes such as Velvia, Provia and Astia, as well as monochrome.

There are nine white balance preset options, while highlight tone and shadow tone can be used to adjust contrast in highlight or shadow elements of an image.

Noise reduction can be set at five different levels and 360° panoramic photography is possible, as is raw-format shooting and in-camera raw processing.

Fuji claims that the X100's pop-up flash has a range of seven metres. However, the X100 will also be compatible with Fuji's current EF-20 and EF-42 flash units.

The X100 is due out at the end of October at a price yet to be announced.

Optional accessories will include a 'retro'-style leather case.

EDITOR'S COMMENT

ALTHOUGH this camera has a sensor somewhat smaller than that used in the APS-C-format FinePix X100, there are many other elements to tempt the serious amateur.

I got my hands on a pre-production model at the IFA show in Berlin and was immediately taken with it. The body is smaller than the X100, but probably more important is the fact that it has more than one focal length. The zoom is nicely manual, and its ring not only transports us from one angle of view to another, but it actually switches the camera on. When off, the lens is retracted into the body so the whole unit becomes compact for storage. Twisting the lens brings it out into a shooting position and activates the camera at the same time – very neat.

The other really striking aspect of the X100 is the zooming optical viewfinder. As you zoom the lens, the bright and clear viewfinder zooms, too. This isn't the drilled hole that Canon gives us on the PowerShot G bodies, but a properly constructed, three-aspheric-element optical path with two glass prisms. The camera looks as though it will be a real treat – it even has a screw-thread cable release socket!

Damien Demolder, Editor



Do you have a story?

Contact Chris Cheesman
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@ipcmedia.com

PANASONIC UPDATES BRIDGE LINE-UP



PANASONIC has updated its bridge camera range with the DMC-FZ48 and DMC-FZ150, each featuring new imaging sensors.

The FZ48 and FZ150 sport a 24x Leica DC Vario-Elmarit lens, designed to deliver the 35mm viewing-angle equivalent of a 25-600mm zoom.

The FZ150 houses a new 12.1-million-pixel sensor and a mechanical shutter capable of shooting at 12fps.

Panasonic claims that the camera's signal-to-noise ratio is superior to its predecessor, the FZ100, marking an

improvement equivalent to '4.7 decibels' (at ISO 1600).

The newly added creative-control mode includes expressive, retro and sepia options.

The FZ150 sports a hotshoe for attaching accessories such as an optional stereo microphone (DMW-MS1), compatible flash units such as the DMW-FL220 or a remote shutter (DMW-RSL1).

It can also shoot images for viewing in 3D on a compatible TV screen.

The FZ150 is due out in October, priced £449.99. The FZ48 is due in shops now, priced £349.99.

AP
THIS
WEEK
IN...

1915

Amateurs were apparently influencing the style of professional portrait photography, reported AP this week in 1915. 'Portraiture showing broad treatment, and other departures from the "tight", glossy, professional portrait, are being more appreciated by the public every day, and the incursion of clever amateurs into the ranks of professionals appears to have created several new fashions. Take, for example, "at home" photography. This, hitherto regarded largely as work peculiarly the amateur's, is being extensively practised by professionals, and the taking of portraits of celebrities in their own homes is a phase of photography for which there is a growing demand.'

That the amateur has undoubtedly influenced the character of the professional photographer's work is generally acknowledged. Portraiture showing broad treatment, and other departures from the "tight", glossy, professional portrait are being more appreciated by the public every day, and the incursion of clever amateurs into the ranks of professionals appears to have created several new fashions. Take, for example, "at home" photography. This, hitherto regarded largely as work peculiarly the amateur's, is being extensively practised by professionals, and the taking of portraits of celebrities in their own homes is a phase of photography for which there is a growing demand. Its fascination for the advanced amateur worker is no less, particularly in view of the technical difficulties that have to be overcome and the problems of lighting and posing, etc., that have to be met and dealt with at a moment's notice. There are few photographers who are not attracted by the idea of photographing celebrated people. Not only are their personalities more interesting to us than those of mere nobodies, but we see—or imagine we see—the impress of their genius on their faces, which makes the portrayal of them a fascinating problem. Moreover, behind this lurks the hope that our representation of

SNAP SHOTS

● Kenro has launched a new scanner said to be suitable for slides, negatives and 6x4in prints. Priced £280, the Reflecta Imagebox LCD9 boasts a 2.7in LCD screen. The 'self-contained' scanner includes a slide holder designed to hold four 'framed slides' (up to 5x5cm), while the film-strip holder is built to accept up to six (35mm) images. Claimed features include scratch and dust removal. Images can be scanned without the need of a computer, according to Kenro. Call 01793 615 836 or visit www.kenro.co.uk.

● Olympus has confirmed the price of its Pen Mini compact system camera (see *News*, 9 July). The micro four thirds camera, also known as the Pen E-PM1, will cost £449.99 with an M.Zuiko Digital 14-42mm f/3.5-5.6 II R lens. It is due in shops from early autumn. Visit www.olympus.co.uk/pen.

● Epson is offering £60 cashback on purchases of its Stylus Photo R2880 printer made between 1 September and 31 October 2011. For details visit www.epson.co.uk/r2880cashback.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateur photographer
@ipcmmedia.com

CLUBNEWS

Club news from around the country

CREWE PHOTOGRAPHIC SOCIETY

The society plans to host a photo day on 24 September. The event is billed as a chance to meet new members and see some of their work. A members' exhibition also runs from 17 September-28 October. Both events will be held at the Lyceum Theatre, Heath Street, Crewe, Cheshire CW1 2DA. Tel: 01270 537 333.

RYE & DISTRICT CAMERA CLUB

The club will hold its 23rd annual print exhibition on 17 September (10am-6pm) at Rye Community Centre, Conduit Hill, Rye, East Sussex TN31 7LE. Visit www.rdcc.co.uk for details.

The Belfast Telegraph

Reporters cannot become state evidence-gatherers
Police attempt to compel the media to hand over not film of dangerous protesters, says Brian Dooley

The Belfast Telegraph has been at the centre of a row over its refusal to hand over film of a protest in Belfast. The newspaper's editor, Seamus Dooley, has been accused of trying to force the police to provide evidence for a prosecution. The newspaper has been accused of trying to force the police to provide evidence for a prosecution. The newspaper has been accused of trying to force the police to provide evidence for a prosecution.

The Belfast Telegraph argues that the ruling could compromise the safety of reporters

Ruling condemned by media POLICE WIN RIGHT TO SEE PRESS PHOTOS

AP RIGHTS WATCH
Committed to defending your photographic rights!

MEDIA organisations have expressed disappointment after a judge ruled that news agencies and broadcasters must hand over photographs and footage of recent rioting in Belfast.

Judge Piers Grant said there was a 'strong likelihood' that providing the Police Service of Northern Ireland (PSNI) with the images could help identify rioters and secure convictions, according to reports.

The PSNI's application related to riots in Belfast on 11-13 July, and was opposed by media groups at Belfast County Court.

Reacting to the news, Belfast Telegraph editor Mike Gilson fears the ruling could lead to the media being seen as 'potential evidence gatherers' for police.

Gilson wrote in an editorial that the media 'stands four-square on the side of law and order', but added: 'Newspapers and television crews venture into all sorts of situations – including highly dangerous scenes of violence – to record events as they happen.'

'It is, if you like, the first draft of history written and recorded by independent observers.'

'In order to perform this duty safely and honestly, the news

organisations have to be seen as impartial reporters bringing to the general public as full and rounded accounts of events as possible.'

Seamus Dooley, Irish secretary of the National Union of Journalists, said: 'We support the media organisations in their view that this was a fishing expedition on the part of the PSNI.'

'Broadcast material was freely available and it is unlikely that the material will be of any substantive value compared to the risks which are inherent in the order for photographers.'

'In covering riot situations, photographers should not be seen as agents of the state or the police authorities.'

Also voicing disappointment at the decision was the BBC, which said in a statement published on the BBC News website: 'Our challenge to the police application for unbroadcast material was to ensure the independence and safety of our camera crews and reporters whilst covering public disorder – often under difficult circumstances.'

A press photographer was shot in the leg during disturbances in June.

Niall Carson, of the Press Association news agency, was taken to hospital, where he underwent minor surgery.

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K-r

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AP hands-on Sony Alpha 77 and NEX-7

The Alpha 77 and NEX-7 are among a host of new releases from Sony that are likely to turn a lot of heads. **Tim Coleman** gets his hands on both models

AT THE end of August, Sony announced the launch of the Alpha 77 and Alpha 65 SLT (single lens translucent) cameras, as well as the NEX-7 and NEX-5N compact system camera (CSC) models. The Alpha 77 is now positioned as the company's flagship SLT model, which features fixed translucent mirrors. It replaces the Alpha 700, a moving-mirror DSLR model, showing the company's intention to follow fixed-mirror technology.

The other new SLT release, the Alpha 65, is classed by the company as a 'prosumer' model, and brings the total number of SLT models in Sony's range to four, alongside the already established but still current

Alpha 55, and the recently released entry-level Alpha 35. The NEX-7 will be the flagship model in Sony's NEX mirrorless CSC range.

It is very easy to be impressed and excited by both of these new cameras, because virtually every key feature has been enhanced and refined – and in some cases dramatically so. This is especially true of the 24.3-million-pixel sensor. At the time of writing, this is the highest resolution yet for a single APS-C-format sensor, and it should deliver an impressive level of detail.

One aspect I am particularly keen to test is the new electronic viewfinder (EVF). Sony has developed this completely in-house, and it has been used in the Alpha 77, Alpha 65 and NEX-7. It is also available as an external unit for the new NEX-5N. It is a 2.3-million-dot XGA OLED type, which is around twice the resolution of the EVF in the Alpha 55.

It offers 100% coverage and full display information, including active AF points, a histogram and two-dimensional level gauge.

Image composition and playback do not end with the viewfinder, because the

AT A GLANCE

SONY ALPHA 77

- 24.3-million-pixel Exmor APS HD CMOS sensor
- 12fps
- 2,359,000-dot XGA OLED EVF
- 19-point AF
- In-camera teleconverter
- Tilt-and-swivel screen

SONY NEX-7

- 24.3-million-pixel CMOS sensor
- Built-in flash
- 2,359,000-dot EVF
- New TriNavi controls
- Compact magnesium-alloy body

Alpha 77 features a tilt-and-swivel LCD screen. This combines two of the company's previous screen-articulation designs into one for flexible positioning. The NEX-7 features the same tilt design as the older NEX-5.

High-speed shooting is quicker than ever with the Alpha 77 and NEX-7, which offer 12fps and 10fps respectively. I was given an early product sample of the Alpha 77 for a couple of days and a much briefer hold of the NEX-7, but my first impressions of both cameras are very good.

ALPHA 77

A glittering specification is one thing, but photographers will be keen to know how the Alpha 77 handles and performs. This model has many desirable facets, and as a flagship model it has a tough magnesium-alloy body that is sealed against dust and moisture. Weatherproofing also features on the new 16-50mm f/2.8 kit lens (approximately 25-80mm equivalent), the VG-C77AM vertical grip (£270) and HVL-F43AM flashgun (around £300), making it a system that should be able to handle tough environments.

A refined handgrip is moulded perfectly to the shape of the hand, and there are a vast number of external controls, many of which can be customised to suit the user. Even the shooting-mode dial has a custom setting for quick access. Other dedicated modes on the dial include 12fps, 3D and sweep panorama. Four new picture effects are HDR painting, soft focus, miniature and rich-tone monochrome, which makes



a total of 11 modes with 15 different effects.

A built-in teleconverter is accessed via a button next to the LCD screen, and offers 1.4x and 2x magnification. It is available in JPEG format only and at a reduced resolution. This is a great quick option to get in closer, and because of the high maximum pixel count, the reduced resolution is still a respectable 12 million pixels at 1.4x and 6 million pixels at 2x. I used a 70-400mm f/4-5.6 Sony lens, which has an equivalent 600mm maximum focal length, but with the 2x converter it becomes a 1,200mm optic.

Sony Alpha DSLR users will know just how aggressive the mirror action is on models such as the Alpha 700 and Alpha 900, which in itself creates camera shake during exposures. However, the fixed translucent mirror eradicates this problem in the Alpha 77.

The viewfinder is a pleasure to use, being bright with a wealth of display information available. In fact, at times it is easy to forget that this is an electronic viewfinder (EVF) and not an optical unit. The high-resolution fine detail shows no sign of rough pixel edges. A handy element is that exposures are previewed in the viewfinder, so the effect of shutter speed or depth of field is apparent.

One major concern about EVFs is that the refresh rate after image capture can make them very difficult to keep up with moving objects. However, the EVF on the Alpha 77 is much quicker, although for such situations users should still turn off the image review so it is not shown in the EVF between frames.

The versatile LCD screen offers good viewing even in bright sunlight, because the screen's TruBlack technology gives an impressive contrast, although it does pick up smudges easily and benefits from regular cleaning.

A revised AF system includes 19 points, of which 11 are the more sensitive cross-head sensor type and work with f/5.6 lenses or faster. Continuous phase-detection AF is possible in both video mode and even 12fps shooting, although in the latter aperture control is restricted to f/3.5 or the maximum aperture of the lens. Tracking AF is responsive.

'Peaking' is primarily used to show overexposed areas and adjust the exposure accordingly. However, another trick of this function is for critical focusing of highlight areas, such as the eyes in a portrait. With manual focus selected and peaking activated to one of three colours, such as red, it is much easier to adjust the point of focus to that area accurately. This helps no end, especially when a shallow depth of field is used.

A refined GPS system is accurate and detailed. Although this can be deactivated, I found that the battery life is impressive, allowing me to take more than 1,000 images over a couple of days from a full charge.

Full HD (1080p) video files can be recorded at 25p or 50p for cinematic quality. Full PASM control is available, as well as many of the picture effects. Video clips can be made up to 29mins. In the older Alpha 33 and Alpha 55 models, there was an overheating issue that limited this to 9min clips. According to Sony, this issue has now been resolved by a new SteadyShot engine.

PROCESSING

When the camera is pushed to its limits, it has to process 24.3-million-pixel maximum-resolution files at 12 frames per second for a one-second burst.

With an early sample model, processing speeds for a raw + JPEG file take around 3.5secs. The 12fps is available for a 1sec burst, and the files take 29secs to process, although another, shorter burst is possible while this is happening. For full aperture control, high continuous drive mode offers up to 8fps in a 12-frame burst. Shutter lag is now 0.05secs thanks to an electronic first curtain, which makes it approximately 30% faster than the Alpha 700.

Looking at my first images, it is clear that the 24.3-million-pixel sensor resolves a staggering level of detail, especially when used with a prime lens. Large prints at high quality will be possible from the 6000x4000-pixel files. The 16-50mm f/2.8 kit lens serves as a good all-purpose optic and is a great endorsement from Sony

NEX-7



LIKE the Alpha 77, the Sony NEX-7 is made from a tough magnesium alloy. It has an undeniably classy body with a rubberised grip. Measuring 199.9x66.9x42.6mm, the NEX-7 is slightly larger than the new NEX-5N and, at £999.99 body only, it is considerably more expensive. However, it does include a built-in flash and an EVF (although this is available as a separate unit for the NEX-5N at £300).

The menus and shooting modes are controlled through a new TriNavi system. This comprises the control wheel on the rear and two unmarked dials on the top of the body. It may take a little longer to become accustomed to this system than some others, but I can see that it will offer a fast way to navigate through the camera's controls once people become familiar with it.

With a viewfinder in the top left of the body, the NEX-7 has the feel of a rangefinder camera. We have waited for a long time for a built-in viewfinder in this style of compact system camera, and this could well be the model that many keen photographers decide to splash out on.

Also announced to accompany the NEX-7 is a second-generation E-mount-to-A-mount (LA-EA2) lens adapter (around £340). This adapter has a built-in motor to drive older Minolta and Sony SSM lenses, and also a translucent mirror and phase-detection sensors to give the full benefit of SLT technology to the NEX range.

The Sony NEX-7 is also available with an 18-55mm f/3.5-5/6 lens, priced £1,129.



Far left: The high-resolution sensor and sharp Sony 85mm f/1.4 ZA Planar T* lens give plenty of detail

Left: The 921,600-dot LCD screen of the Alpha 77 is versatile, with the three-way tilt meaning the screen can be placed above the top of the camera

as to how well it regards the camera.

Sony has stated that the unusual 7½EV ISO range of 100-16,000 has been implemented because at this time the company is not satisfied with image quality at higher sensitivities. From the sample model I used, noise is very well controlled all the way up to ISO 1600 and each of these settings could be used happily without a noticeable degradation in image sharpness. At ISO 3200, luminance noise starts to become apparent. Handily, the ISO range can be extended down to ISO 50, which I found very useful in the bright sunshine when I wanted faster apertures for portraits.

The SRP of the Alpha 77 is £1,149 body only and £1,659 with the 16-50mm f/2.8 kit lens. My initial impressions of the Alpha 77 are very positive, and I look forward to getting my hands on a full-production model and conducting a full test. **AP**



APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

BOOK



© LICHFIELD STUDIOS LIMITED 2011

Perceptions: Patrick Lichfield

By Martin Harrison
Quadrille, £30, 224 pages, hardback,
ISBN 978-1-84400-948-0

PATRICK Lichfield, as with many of the best photographers, is a name that carries the association of a certain section of society. For some four decades Lichfield documented the glamorous and chic lives of his subjects, including members of the royal family. Unlike many documentary image-makers who choose to keep a safe distance from their subjects, Lichfield embraced his place among his subjects and established himself as one of them. This collection contains 300 images and spans Lichfield's career from the 1960s to 2005. The book reads as a who's who of glamour and success, and shows a photographer who was more than comfortable mixing with the rich, successful and talented. This is a great retrospective of Lichfield's work that is stunningly produced.



WEBSITE

www.fwaphoto.com

THE 'ONE photo a day' concept is not new, but this website does it well and with one niche feature – anyone can submit an image that may end up spotlighted on the website. A team of editors trawl through submissions and pick the best images to upload onto the site. The site has been going since 2000 and in that time has had (so the founders say) 50 million visits.

The premise of the site is simple: each day one photograph is displayed against a simple black background. That's it. What is especially nice is that the image takes centre stage – there is no text or adverts to serve as a distraction. Users have the option to click on the 'info' tab to find out more about an image, which links through to text revealing what the image is showing, where it was taken and a link to the photographer's personal website. While scrolling through images users will find all sorts of subjects, from compelling portraits to evocative landscapes and cityscapes, and lots more besides. There is an overview page that showcases the images of a particular month, with options to scroll back through past months. All in all, a nifty site that does what it set out to do.

Gemma Padley



BOOK

Vintage 80s: London Street Photography

By Johnny Stiletto
Frances Lincoln, £14.99, 176 pages,
paperback, ISBN 978-0-7112-3251-8

STREET photography has the ability to distil an entire decade and modes of

EXHIBITION



© TARYN SIMON

Taryn Simon: A Living Man Declared Dead and Other Chapters

Until 2 January 2012. Tate Modern, Bankside, London SE1 9TG. Tel: 0207 887 8888. Website: www.tate.org.uk. Open Sun-Thurs, 10am-6pm. Fri and Sat, until 10pm. Admission free

IF YOU'RE after a unique exhibition experience, try the Tate Modern's Taryn Simon exhibition on London's South Bank. Nominated for the Deutsche Börse prize in 2009, American photographer Simon is one of art photography's emerging names. And if you wander through the five rooms at the Tate, you will see why.

Simon's latest body of work, produced over four years, comprises 18 'chapters' and is an intriguing combination of images and text. Each chapter explores a different bloodline, tracing family relationships visually and through dedicated panels of text, which provide interesting narrative insight.

For the project, Simon traversed the world in search of her subjects, which include

victims of genocide in Bosnia and feuding families in Brazil. Themes include the nature of power, religion and fate, and the resulting tensions between external and internal forces. The deadpan portraits and still lifes shot against plain backgrounds seem rather ordinary at first glance, but this exhibition isn't solely about the photography. Far more important are the issues that come to the fore when the images are viewed in context with the accompanying text.

Traditionalists and purists may struggle with this exhibition, perhaps in the belief that concept overshadows the photography. But those who go with an open mind may find themselves transported to a new photographic realm. **Gemma Padley**



BOTH PICTURES © JOHNNY STILETTO 2011

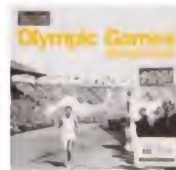
behaviour into a handful of images. The identity of a generation isn't in the music or culture – it's in the streets. Johnny Stiletto spent ten years walking around the streets of London taking at least half a roll of monochrome film a day. Around 160 images are collected here and it's through these snapshots that we re-live

such cultural events as the rise of the New Romantics and the death of John Lennon. Maybe the most interesting feature is actually how imperfect Stiletto's images are, which makes them even more alluring. *Vintage 80s* is an intriguing look at an often derided decade.

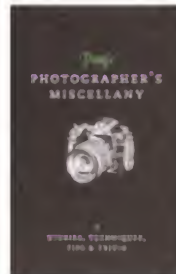
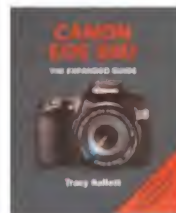


CONDENSED READING

A round-up of the latest photography books on the market



● **OLYMPIC GAMES THROUGH A LENS** edited Cath Phillips, £12.99 There are some books that can transcend their subject matter, and this is a great example of just such a book. Even if you hate the Olympics with a passion, some of the images are too fascinating not to enjoy. The book begins back in 1896 in Athens and follows the Games through to the present day. This is a brilliant Time Out Guide. ● **CANON EOS 60D** by Tracy Hallett, £14.99 These handy 'expanded guide' books are always worth a look. It can be daunting when you first pull a new camera out of the box – particularly when the instruction manual appears to be written in some technical jargon that only a select few seem able to understand. This a great buy and one that will set you on your way to treating your camera like a third eye.



● **GUIDE TO PHOTOGRAPHING WEDDINGS** by Brett Florens, £24.99 Following on from last week's review of *Wedding Photography* by Bill Hurter, we now have another guide to wedding photography. Florens' guide is equally worthy of attention and there really isn't that much to separate them. This book covers just about everything you need to know and is highly illustrative.

● **PRING'S PHOTOGRAPHER'S MISCELLANY** by Roger Pring, £7.99 How good is your photographic trivia? Could you say how Kodak got its name or who invented the Minox spy camera? If your knowledge could do with a little brushing up, this nifty guide will do the trick. It also makes a nice gift for photography enthusiast friends.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

FILM REDISCOVERED

I nervously agreed to loan my Canon EOS 400D to my 18-year-old son, who is currently spending a few months in New York. In exchange, he loaned me his 'student' camera, a Pentax K1000. I was rather blasé about using film again after taking up digital imaging five years ago, but the K1000, along with my son's varied selection of lenses, is still a wonderful camera – and so simple to use.

In anticipation of borrowing the K1000, I'd dug out my old Kodak slide projector and my rather battered projection screen, as we hadn't had a slide show in years. I'd also forgotten the thrill of the sound of a box of processed slides thudding through the letterbox. And despite my son's K1000 being some 25 years old, the results are terrific. My Fujichrome Velvia slides are pin-sharp and the film's renowned saturation is still to die for.

I realised that my yearning to leave film behind and go digital was rather hasty. I've since bought a superb-condition, black-bodied Pentax MX and a couple of Pentax lenses on eBay. I also bought an Ohnar slide copier, with which I've converted some of my slides to digital files. After downloading them into Photoshop, the results were so good I've been copying some of my slide collection from years ago. Anyone remember Barfen and Orwo slide film? Or what used to be my favourite: Agfa Scala 200 – a wonderful, and underrated, black & white slide film?

Like many cynics in the digital age, I once believed film was dead. But these past few weeks have done much to alter my opinion. I can't wait to see my son's face when he gets home to find his mum has not only enjoyed using his battered old film camera, but has actually bought one for herself. It'll still be nice to get my DSLR back, though.

Allison Carpenter, Tyne and Wear

The Pentax K1000 is an excellent camera. I've been through quite a few and I expect many AP readers may have learned on one. And Orwo... I loved to push the black & white film, the grain was amazing – Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

ONE OR TWO THINGS

I would like to comment about one or two things in AP 3 September:

1. Regarding Sony's 'stealth' binoculars, some time ago I realised that the lens barrel of my Fujifilm FinePix A500 fitted snugly into the rubber eyecup of my standard binoculars. A neat way of taking bird photos, I thought, and it works – up to a point. The main problem is holding the binoculars steady, although they do have a tripod bush that I haven't tried as I prefer to travel light. There is also a lot of light cut-off at the corners of the photos, but it is worth persevering as they are nowhere near the cost of Sony's version.

2. To avoid the turning couple as pictured with Peter Wreford's letter *String theory*, why not loop the string around the hand and tie it there? It would make the centre of gravity the same as the effective 'attachment' point of the string. Steady hand equals steady camera, surely?

3. An alternative to an expensive, strong, neutral density filter as described by Lee Frost in his article *The perfect 10* might be to use one of the filters available for welding masks. They come in various densities, up to at least a factor of ten, and are available from welding suppliers or DIY shops, although they would require a method for mounting them and may not be large enough for the front element of some lenses.

Melvyn Dover, Dorset

The problem with using a welding mask as a neutral density filter is that they tend not to be very neutral – Damien Demolder, Editor

WHEN IN ROME...

While on a recent holiday in Italy, my wife and I had our money stolen by pickpockets on the underground in Rome. This was an expensive episode, and took a full day to report and then arrange for additional funds to be wired. The local police, the UK embassy staff (very helpful and nice people to deal with) and even the hotel staff pointed to the camera I had with me, a Fujifilm FinePix HS10, and said that I was lucky the camera was not stolen and that it identified me as a tourist. I saw plenty of tourists on the streets who had much more expensive equipment than I had. However, I also saw plenty of tourists at the police station reporting being robbed. I usually holiday with whatever equipment I consider to be the most suitable for the given location. From now on, though, I will also consider where I am going and if it's more appropriate to take a small camera that is concealable and inconspicuous. Amateur photography used to be such a safe hobby.

Stuart Swindells, Cheshire

I once painted out the 'Nikon' from the head of my FM2n. I still have it today, but I'm certain it's worth absolutely nothing now. I've kind of robbed myself – of the resale value, at least – Damien Demolder, Editor

What The Duck



<http://www.whattheduck.net/>



ROD PICTURES AND BALLINGTON

BEST BEHAVIOUR

While having fallen afoul of restrictions in the freedom to take photographs myself, I feel I must respond to your report in AP 27 August concerning restrictions at the MediaCityUK site on Salford Quays in Greater Manchester.

On 26 July, I was taking photographs at this location with my Nikon D90 and the admittedly inconspicuous Nikon 18-70mm DX lens. I had taken a series of shots while standing on the bridge referred to, and it was while waiting at the end of this bridge before moving onto the site proper that I was approached by a security guard.

'Here we go,' I thought to myself.

'Got anything worthwhile?' he asked.

'Not bad,' I replied, 'but I'm only taking test shots before bringing my better camera and lens.'

There then followed a protracted conversation of about 15 minutes, regarding photography and life in general, with a few tips on good places for shots and a recommendation that I should return after dark for some night-time images. When I expressed a little concern about bringing expensive equipment with me after dark, I was reassured that security on site was very strong so I shouldn't worry about that. The security guard never asked to see any of the images, although I did show him a few. This was a very pleasant encounter and shows how it can be done, while maintaining the necessary watch on things. This is, after all, a potential high-profile target.

The shots above are of the bridge itself and the second of the piazza, not only taken in full sight of security without any disturbance but also including two of the other guards on site. I continued to take shots in this 'public realm' without being approached or even apparently being noticed at all. I accept that a lot depends on the individual security guard, but the behaviour of the photographer is also a factor.

Rod Ballington, via email

OVERCOMING DARK THOUGHTS

While using my Canon Bubble Jet i9950 printer recently, a notice appeared: 'Waste ink absorber nearly full'. Alarmed, I looked on the web for a solution and learned that when the waste ink absorber is full, the printer stops working. I had dark thoughts for manufacturers who build in obsolescence.

The timing was not good – I was about to print the programme for a local society I belong to. So I wondered, if the absorbers are full, how do I empty them? Surely this would be routine maintenance. My investigations on the web reported that it is possible to change the waste ink tanks, but that the cost is great and it is probably better to buy a new printer! My instincts were to rebel and see if I could fix the printer myself. After all, I had nothing to lose.

In my garage, it was soon obvious that removing all the printer casings is not easy

and I did not achieve it. However, in the process of trying, I tipped the printer on its right side – switches side down – and left it like that for 24 hours. I then discovered a large puddle of black ink. If you do the same with your printer, remember to place the printer in a bowl to catch the waste ink – and I would remove all the fresh ink reservoirs before you start.

Nevertheless, the waste ink absorbers had fairly obviously emptied themselves and, since the inks are water-soluble, I was able to clean up afterwards – although it took time and a lot of water in small amount to avoid wetting the electrics. The web warns against any organic solvent, and does not mention hard liquor – either for the printer or the user! But now my printer prints and so far I have not had a recurrence of the nasty messages. And my dark thoughts towards the manufacturers are receding.

John Robinson, Flintshire

BACK CHAT

A pre-planned photographic trip is all well and good, but AP reader Melvyn Dover relishes the spontaneous moment

PLANNING a photographic trip can be fun. Taking camera bag, lenses, tripod and food, and setting off into countryside, seaside, town or wherever with a sense of purpose, can produce some rewarding photographs. It's like going into one's own world for a while and achieving an aim.

On the other hand, spontaneous photography can be just as rewarding. In practice, it's almost the opposite of the above experience. No plan, no specific photographic equipment, taking shots of the unusual or different as the moment dictates. The results tend to be more temporary, often instantly viewed.

With spontaneous photography, the equipment is likely to be a camera phone rather than a full-blown SLR kit or even a compact. Photographic skills need be no higher than snapshot level. Never mind amateur or professional, I guess most people wouldn't even give themselves a photographic tag. Nevertheless, there's a lot of it about.

I've seen it several times when travelling by train. On one occasion, two teenagers got on and one of them produced a phone. She held it about a metre from the other's face, who had time to smile and then pull a funny face before they swapped roles. Then, huddled together, they looked at the results and laughed for most of the journey.

It was a moment captured in time. Later in the evening, train travellers often clump together in displays of alcoholic support. I've seen friends toasting their goodbyes starting well before the train arrives at their station, with the flashing of mobile phones to record those parting moments.

Drunken escapades often seem to result in spontaneous photography. Woe betide those drunken moments at parties as someone is bound to produce a camera. Once the hangover has cleared, the evidence of debauchery lingers, perhaps courtesy of social networking sites.

It seems the more embarrassing a situation, the greater the likelihood of being photographed. When I was about four (pre-mobile phones), resplendent in my corduroy ear-flapped hat, I climbed the apple tree in our garden and lit a candle. Naturally, I was snapped – by a neighbour. Now it's a family-famous shot. Many years later, on a hike, exhausted, bleary-eyed and sleep-deprived, and having supped some ale, I 'rested' for a moment in a heap in a pub doorway. You guessed it – I was snapped by a friend in all my glory.

Many theatres ban photography during shows, but a lot of people seem to sneak in mobile phones. It's a giveaway when flashes can be seen all over the auditorium. Much better, I find, is to hang around the stage door afterwards. I've snapped several famous names when they eventually emerged.

Although I like to do both, to my mind spontaneous photography is as much fun as a pre-planned photographic trip.

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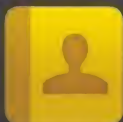
Thoughts from a wildlife photographer's world



ANDY Rouse will be holding a seminar, as part of the *Amateur Photographer* Photographic Seminar Series, on Wednesday 19 October at 6.30pm. He will be sharing his secrets as to how he creates his stunning images, and sharing some insider hints on tips on how you can achieve your own spectacular shots.

Every delegate will enjoy a one-hour presentation, including a Q&A session, followed by a gathering afterwards with the editorial team, where you will have the opportunity to buy a signed Andy Rouse book. Tickets are on a first-come, first-served basis, and cost £29.99 per person, including a goody bag and a glass of wine. The event will be at IPC Media's Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Andy and AP Editor Damien Demolder will also be hosting group critiques prior to the seminar at an additional cost (price and time to be confirmed). To book either the seminar or a place on the critique session, call Nadine Thomas on 0203 148 4326 or email spiadmin@ipcmedia.com with the words 'Andy Rouse Seminar' in the subject line.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy explains how he turned a chance encounter into a great shot while in the Masai Mara

SOMETHING FROM NOTHING



MANY photographers over the years have asked me why I am successful. It is clearly not down to my charm or good looks, or my Photoshop prowess. No, it is down to determination, some skill with the camera and the knack of being able to produce something from nothing. By this I mean the turning of a chance encounter into a killer shot, or making the most of any situation I am in to get a picture where none seemingly exists.

A good example of this came when I was in the Masai Mara National Reserve in Kenya earlier this year. I was leading a few tours and concentrating on the leopard population. We'd had some good luck and towards the end of the first week found a leopard with a kill. The area had a huge hyena population, so the only way to ensure a few days' uninterrupted feeding was to get the kill high up in the tree.

After a few failed attempts the leopard managed to get its meal up into the branches. As it feasted away over the next few days, we feasted with our photography. The leopard was a creature of habit and I soon began to build up an idea of its behaviour. It would feed on the carcass early and late, then climb down the tree to sit in the shade when the heat became too much. I noticed that whenever the animal climbed the tree it used the same route, jumping from branch to branch to get to the carcass. At that time I didn't realise how important this knowledge was going to be.

Then the rain

came and the one morning dawned stormy and dark. We were at the tree well before dawn, and I saw that the leopard was not there. Importantly, the kill was, so I knew our furry friend wouldn't be too far away. The sky had some interesting dark tones and my photographic brain saw a silhouette shot that might work. I got my driver to position our vehicle exactly opposite the two main branches of the tree. The leopard always jumped between these two branches, so I set the cameras to -2 stops underexposed, which I hoped would create a total silhouette and a stylish image. Then we heard that the leopard had been sighted and was on its way.

You could feel the excitement in the vehicle. I told everyone not to waste any shots on her approach, as the light was dire, but instead to save the buffers for one blast in the tree. The leopard duly appeared and strolled towards the tree. With our cameras at the ready, I made sure everyone was focused on the jumping spot. The leopard climbed up onto the low branches and steadied itself for the big jump. 'Wait for it, wait for it...' I whispered. Then I saw her muscles tense and said, 'Now!'

As the leopard made the jump across the gap, numerous motordrives became red-hot as we all tried to capture the leap. Then, in a second, she was gone and onto her prized carcass. Sitting back, everyone looked at the screens and by the happy sighs I knew we had all nailed it. On that morning it would have been so easy to give up as there was no light at all, but this was proof that an eye for a good shot is more important than the gear that you use to take it.

Andy's shot of a silhouetted leopard jumping between the branches to get to its kill



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PHOTO INSIGHT



DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here



To see more images by David visit www.davidnoton.com. David's new book *Full Frame*, priced £25 and published by David & Charles, is now available. It follows David's journey to ten different locations around the world and gives invaluable insight into his approach and working methods.

David Noton explains how he took this serene image of a lavender field in Provence, France, by combining leading lines and a carefully chosen viewpoint to accentuate the foreground and sky

I TOOK this image of a lavender field in Provence, south-east France, while working on my most recent book, *Full Frame*. The location is a place called Sault in the Vaucluse region, an area famous for its stunning lavender fields.

While landscape photography is sometimes about going out on spec with an adventurous spirit to see what you can find, perhaps to somewhere you've never been to before and deliberately pushing the boundaries, at other times it is about visiting a place with which you've developed a long-term relationship. The light and colours of the Provence region have inspired generations of artists – including me. I've been back to this area several summers in a row, but I never felt I'd got the lavender pictures I wanted.

A cliché it may be, but the lavender is difficult to resist. The challenge, as ever, is to come up with a unique interpretation of the scene. I've seen many images of the lavender fields in Provence taken in very bright, intense sunlight and I wanted to see if I could come up with something a little more special and atmospheric. I used a Canon EOS-1Ds Mark III with a 16–35mm lens.

When photographing lavender in Provence it's all about finding the best possible location. Lavender fields are scattered all over this region, and I've spent a lot of time searching for my 'perfect' field. Some can look quite tatty, with weeds in between the lavender, but this one was in really good condition.

One of the things I love about this image is the hills in the distance. As with many successful images, the composition is quite simple. Here the lavender lines stretch from the foreground to a vanishing point on the horizon. They converge a little more than halfway up and about a third of the way in from the left. Of course, you can shoot the converging lines of lavender until you are blue in the face, but how they fit into the image is key. Any landscape composition is about finding a way to weave various elements together to form a cohesive whole.

Part of the success of this image is in the



balance between the sky and the land. The converging lines of the lavender are echoed in the shape of the clouds in the sky. A cloudless sky would not have had the same impact. Photographers can't control every event in the sky, but it is about responding to what you see in front of you and training your eye to look for elements that will help to create a strong composition.

I had found this location at around noon some days before and had already worked out my ideal composition. The sun is just coming up behind the hills and this produces

a beautiful light that subtly accentuates the colours of the lavender. You can see traces of golden light in the clouds reflected down onto the landscape below. If I had taken this image a few hours later, I would have been shooting directly into the sun, which would have made exposing my image very difficult.

Even using a graduated filter to ensure a balanced exposure, the contrast range in the scene was just too great. On this occasion I shot two frames – one for the sky and the other for the land – and blended them together afterwards in Photoshop.



This is one of those images that required a good depth of field throughout the scene. In this case, I would have looked at the nearest subject, which is the lavender at the bottom of the frame, calculated the hyperfocal distance and depth of field I would need to ensure front-to-back sharpness, and then manually focused the lens on that point.

The pursuit of harmony in a picture is often instinctive and comes from spending time looking at a scene and exploring the different compositional possibilities. In terms of framing, there were a few things I had

to think about. Going too wide would have over-accentuated the lines leading into the image, but going in tighter using a longer lens would have made a feature of the distant mountains. This would have been an entirely different picture. I had to balance these two extremes to ensure everything had its place in the composition.

If I had chosen a lower shooting angle, this would have given more emphasis to the individual lavender plants and the diagonal lines would have had less impact. As ever, there are myriad compositions – it's a case

of realising your personal vision when at a location. I wanted this image to be about the sweeping motion of the lavender lines rather than the individual lavender plants.

The use of leading lines is a popular compositional technique, but it requires a careful eye if it is to be used effectively. It's not a case of thinking, 'Right, today I'm going to use leading lines in my image.' But if the opportunity arises, working them into a composition is something you may like to explore. On this occasion, it seemed appropriate to do so. *JAP*

David Noton
was speaking to
Gemma Padley

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Circular panorama

Mat Gallagher reveals how to create a circular panorama from a series of single still images

SOFTWARE USED Adobe Photoshop CS4

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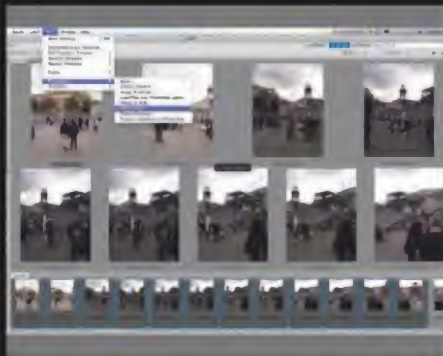
SYSTEM REQUIREMENTS Windows or Mac

THANKS to advances in image processing, a stitched panoramic image is now easy to create. Adobe Photoshop's own Photomerge function produces almost seamless results using its auto mode while you nip off to make a cup of tea. The more effort you put into the initial composition, the better. Using a tripod with a panoramic head will give the best results, but you can still get good results from the roughest of alignments so long as there's plenty of overlap between the images.

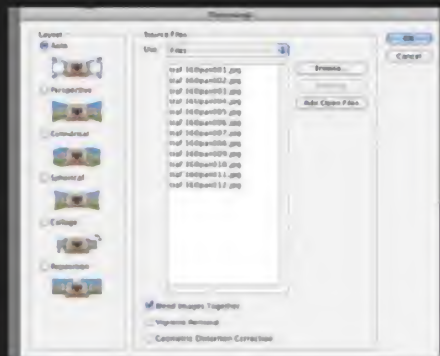
A new style of panorama has become popular over the past couple of years for creating circular

images. The effect mirrors the results achieved using a one-shot 360° panorama device – the type with a conical mirror that, with the camera pointed straight up at the sky, records a complete 360° wrap in a single shot that is then stretched back out to make a panorama in software.

The reversal of this process may seem counterproductive but the results achieved can be effective, especially with the higher resolution of a stitched creation as a starting point. Here we show you how to turn your images from a full 360° shoot into the perfect circular panorama.



1 The first stage is to get your images in order. Your start and end points should be at roughly the same position with the most interesting parts, where possible, towards the middle of the series. Ideally, place the images in a new folder and rename them. You can do this by choosing Tools>Batch Rename from the menu in Bridge with all files selected. Choose a name and a sequence number from the list.



2 Now initiate Photomerge by selecting Tools>Photoshop>Photomerge from Bridge, or File>Automate>Photomerge from Photoshop. If running from Photoshop, the folder of images will then need to be selected. In the options, choose Auto align and click OK. The software will open all the images into layers in one file and blend them together. This can take some time, depending on your computer's processing power.



3 The finished image will have multiple layers and will probably create a large file size. Providing the blend has worked, choose Layer>Merge Layers to reduce this to a single layer. Now use the Crop tool to square your image off into a rectangular shape. You may need to perform some cloning to fill in missing areas in the corners or unaligned sections.



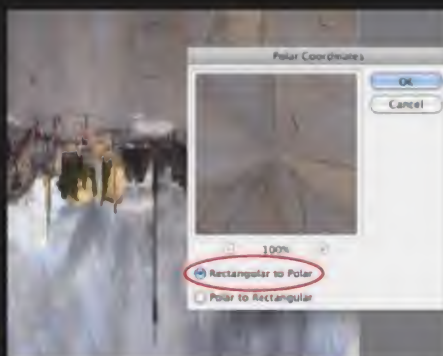
4 Now choose the exact start and end points of your 360° image and make sure they will meet when you wrap it round. Using the Measure tool, click and drag a line from the same point at both ends. Go to Image>Image Rotation>Arbitrary and press OK once the box opens to rotate the angle of your measured line. Now crop your image again, leaving the exact start and end points at the edges of your crop.



5 By this stage you have your basic 360° panorama, which should look impressive in its own right, but we need to perform some extra adjustments before it is wrapped. Go to Image>Image Rotation>Flip Canvas Vertical. This will turn the image upside down and will mean that the land stays on the inside of your circle once created.



6 To create a regular circle, the image must now be made square – if left long, it will become an ellipse. To do this, select Image>Image Size and, making sure that the Constrain Proportions box is unticked and the Resample Image box is ticked, change the width value to match the height value and click OK.



7 We are now ready to wrap our image, and for this we will use the Polar Coordinates, which can be found in the menu bar under Filter>Distort>Polar Coordinates. There is only one option in the palette, but make sure that Rectangular to Polar is selected, then click OK. Your image should now become circular.



8 The final stage requires a little cloning work to clear up any misalignment and to blend the joining line of the image. You may also want to rotate your image to position more prominent buildings, for example, at the top. Lastly, select the Elliptical Marquee tool and drag a circle from the top left to bottom right of the image. Now use the Refine Edge command on the top bar to give a small amount of feather to the selection. Once you're happy, click OK, then choose Select>Inverse from the menu bar and delete the selected area (Edit>Clear).

ALTERNATIVES TO TRY



Without flipping the image vertically, you can create an opposite arrangement where the sky becomes the centre of the image. This can work well with some scenes. It is also possible to wrap images that are not fully 360°, such as this shot of some trees, provided that the joining sides are similar in colour and appearance.

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Master of his art

Tom Stoddart is one of the world's greatest photojournalists. In his lengthy and diverse career he has covered the fall of the Berlin Wall, the Aids pandemic in Africa and the Iraq war. He talks to **Gemma Padley** about life as a working photographer and shares his views on the future of photography as we know it

In Zambia, another African child becomes a tragic Aids statistic



LOOKING at Tom Stoddart's photographs, it is easy to become lost for words. Hard-hitting, harrowing and utterly traumatic, they cut to the quick, leaving an indelible mark on the mind. Some of his most famous images – photographs of emaciated children starving in the Sudan or Aids victims in Africa – are so powerful it is impossible to tear your eyes away.

But as hard-hitting as these images are, every one has an enduring sensitivity and a quietness that allows the viewer to contemplate what he or she is seeing. Tom's images, while commanding immediate attention, have a far-reaching and longer lasting impact: the images stir emotions in the viewer and evoke empathy but, more importantly, they are a call to action that is impossible to ignore. Such is the skill of a photojournalistic master.

On the phone, Tom is friendly, down to earth and full of humility. He is also very willing to discuss his early years as a press photographer and a photographic career that spans more than 40 years.

THE EARLY DAYS

Upon leaving school at 17, Tom, who was born in Northumberland, joined a weekly local newspaper in Berwick-upon-Tweed in the north-east of England. 'I came from a fishing area so all my friends were joining trawlers or going off to work as labourers,' recounts Tom. 'The only thing at school that I was good at was English and I thought

it would be fun to be a reporter. I had no experience of newspapers or photography, but by chance there was a job going for a junior photographer on the local newspaper.

'In total naivety I thought that if I could get the job I could cross over to be a reporter. The truth is that a couple of days into the job, I realised I didn't want to do anything else. As a newspaper photographer you would whiz all around the countryside taking pictures of all sorts of things. That represented freedom to me – to be out and about meeting people. I'd never taken a photograph in my life, but I fell in love with photography.'

Tom spent five years working for local newspapers, but inevitably the desire to branch out and explore new avenues took hold. 'Local newspapers are a heartbeat of a community and I enjoyed every minute of my time working for them, but they're not challenging photographically,' he says.

His next step was to join a picture agency in York run by a man called John Pick. It was here that Tom started to learn about Fleet Street and the national newspaper industry, covering everything from the high court to sports. 'John taught me that stories are the lifeblood for any journalist – photographer or writer,' says Tom. 'I learned how to see a story in everything and how to develop it into something people might want to look at or read.'

After three years at the picture agency, Tom moved to London and joined the ranks at Fleet Street, the heart of the newspaper





ALL IMAGES © TOM STODDART/GETTY IMAGES

industry at the time. Working for national titles, including the *Daily Mail*, *Daily Express* and *Daily Star*, and later *The Sunday Times*, Tom was surrounded by photographers who were a great inspiration. 'I worked with some of the great names – the likes of Chris Smith, a sports photographer, and Sally Soames, a portrait photographer,' he remembers. 'I learned so much from them and my time working for these papers.'

While Tom acknowledges there is a danger of glorifying the 'good old days', something he is keen not to do, he admits it was an exciting time. 'You can't help but learn when you're in an environment like that,' he says. 'As a learning experience you don't always have to be doing things – you can be there watching, learning how a newsroom works, learning how the photographers conduct themselves – how they hit their deadlines, for example. A newspaper is an amazing machine. In the morning there is nothing on the pages and by the evening another amazing jigsaw has been put together by people from all over the world. That process has always fascinated me.'

THE IMPORTANCE OF INDIVIDUALITY

Tom's years working for the national press were an invaluable learning curve, he says, and one for which he is immensely grateful. During this time he learned to forget his own identity as a photographer and realised the

importance of people recognising a picture as one of his. 'I realised that you didn't have to be aggressive and to cheat [to get the images you wanted],' he says. 'I learned to push myself to be the best I could be.'

The need to tell a story is at the heart of Tom's ethos. It was this drive that eventually caused him to move away from newspapers and instead work for magazines as a freelance photojournalist, where he could explore topics in greater depth through the photo-essay/picture-story format. 'For newspapers you're working within the parameters of whatever that particular story is,' he says. 'But as a photographer, even on national newspapers, you are filling holes in the pages. A lot of the time only one picture would be used, so I decided to shoot for magazines.'

'This is when I first understood what photojournalism is all about – that is, the photographer as an *author* – telling the story through your own eyes. At that time, magazines such as *The Sunday Times Magazine* were great storytelling machines and that's where I wanted to be.'

The process of compiling a photo essay involves gathering the material and presenting it in a way that best reflects the individual's way of relaying the story, Tom explains. 'You're telling the story on behalf of the people who aren't there,' he says. 'It's not about the photographer, it's about the subject. Good pictures are those that work in a set, but also work on their own.'

GETTY IMAGES

Equally important as shooting images that people want to see is the need to have an agency that has clout in the industry. 'It's no good being a photographer if no one sees your work,' he says. 'If you don't get your work published, opportunities soon dry up. You need the right agents to ensure your "wares" are in the shop window.'

Tom is represented by Getty Images, and speaks highly of the agency. 'Getty are an amazing agency and they have an extremely long reach. While I'm concentrating on shooting other stories, somebody, somewhere, has the opportunity to buy my images. As a photographer your archive is incredibly important in terms of [generating revenue]. It's difficult for photographers to hold onto their copyright, but in my view it's crucial to own what you create. The copyright is invaluable in later years once you've built your archive.'

LEICA M9

Until relatively recently, Tom was shooting on film, but has since made the switch to digital imaging. His camera of choice is a Leica M9. The switch to digital imaging is a huge change for any photographer, and for Tom it was a decision he thought long and hard about. 'This is the first time I've gone digital,' he says. 'I've used Leica cameras for a long time and shot traditionally in black & white, rarely in colour. I'd tried other digital cameras but found them wanting. When

Above: A new life begins as another ends in the Ajiep feeding centre. Sudan famine, 1998

Above left: The moment Tony Blair realises he has won the General Election. London, May 1997

Left: An old woman waits for aid to arrive at her stricken village after an earthquake. Anjar, India, February 2001

the M9 came out, I found it almost identical to handling an M6, and the file quality is amazing.'

Although the switch to digital imaging is a big change, Tom says the M9 allows him to continue shooting in a quiet, considered way – an approach he has always favoured. 'I tend to shoot quite close to people, using very short lenses,' he says. 'The M9 gives me exactly the same feel as every film camera I've used before. The M9 is what prompted me to go digital. I spend a lot of money on my photographic equipment and I think photographers should take pride in their gear. You need to be sharp and hardworking, but you also need to have the best equipment to stay ahead of the game.'

BLACK & WHITE OR COLOUR

So does Tom still 'see' and 'think' in black & white now that he is shooting digitally? 'I still look and see in black & white,' he confirms. 'It's just that the images are in colour when I download them. It's slightly confusing but I'm getting my head around it! I use the camera in the same way as I always did, it's just that instead of loading a roll of film I use a memory card. With the technology as advanced as it is, I can easily replicate my style in black & white digitally. I wouldn't have made the change if I'd thought it would hinder rather than help my image-making.'

Tom adds that while he doesn't exclusively produce black & white images, he considers himself to be a black & white photographer.

'I understand how to use black & white to create powerful imagery,' he says. 'You have to nail the moment to make something that people will stop and look at. I pick the best shots to convert to black & white and the other colour images go into my archive. In a way I'm killing two birds with one stone, as a lot of stock imagery is more popular in colour than in black & white.'

STYLE AND APPROACH

Tom explains that he tends to favour short lenses such as 28mm, 35mm and 50mm to 'avoid stealing pictures from people'. His approach is for a collaboration between photographer and subject, even if they speak a different language. 'To me, it is about looking into people's faces and telling the story through their eyes,' says Tom. 'Someone once said, "If you shoot in colour you see the colour of the person's clothes, but if you shoot in black & white you see the colour of their soul." I think that sums it up. Certainly, in the images I'm happy with, I feel there is a powerful moment. I like to have an obvious powerful emotion and then smaller elements that help tell the story. These come together to form a memorable moment.'

Citing Eugene Richards and James Nachtwey as photographers whose work he admires, Tom has nothing but praise for their considered, sensitive approach. 'These guys get involved in the story; they don't need ultra wide lenses or long lenses,' he says. The viewer feels as though they're taken to the



Above: A well-nourished Sudanese man steals maize from a starving child at the Ajiep feeding centre, Sudan famine, July 1998

Below: Sheltering from a heavy mortar bombardment in the darkness of an underground cellar, Sarajevo, 1992

heart of the story through the camera. In my experience, the very best photographers are quite sensitive and intelligent,' he adds. 'The two we lost earlier this year – Tim Hetherington and Chris Hondros – weren't gung-ho in any way. They wanted to tell the story as effectively as they could. I'm proud to work alongside guys like that.'

'The best photographers [and here he adds the names of Don McCullin and Sebastião Salgado to those he's already mentioned] have a very strong sense of authorship,' he continues. 'They're not just recording what is in front of them, they're giving their opinion. I've always found it interesting that every photographer's take on the same situation will be different.'

When shooting images where he is



trying to influence the viewer, Tom will often angle his camera upwards to empower the person he's photographing. 'You can tell a good press photographer by whether they have dirty knees!' he laughs.

COMPOSING THE SHOT

Always looking for the best way to frame a scene, Tom explains that he is constantly moving backwards and forwards, side to side and up and down until he has the framing he wants. 'One of the problems with zoom lenses is that they make you lazy,' he says. 'Your feet should take you into the situation. It's a case of looking at what is in front of you and making instant judgements about what you should include and leave out.'

Certainly, there is no room for hesitation. 'You have to take the picture and then decide what you're going to do with it afterwards,' says Tom. 'It's no good saying, "I could've done that." If you decide the image is not appropriate, you don't have to show it. That said, you do need to be careful about what and how you're photographing these days – we're all aware of the ridiculous situations that befall photographers who are photographing innocently.'

PREPARATION

Tom believes that whatever the event, preparation is key. 'Whether you are covering a famine or a conflict or photographing a local event, you prepare as well as you can,' he says. 'The mental

strength you need to do this job is sometimes underrated. It's important to have a positive attitude. If you are a glass-half-empty person, you'll struggle.'

'Photography is like golf – one day you'll get up and hit a hole in one and the next you'll forget to put a roll of film in the camera. A lot of it is done on instinct and when you are having a difficult week or month [you have to keep going]. We're talking about a marathon here, not a sprint.'

THE FUTURE OF PHOTOJOURNALISM

While the debate rages as to the future of photojournalism, Tom shares his thoughts on the photographic industry today. 'There is a lot of debate going on that there are too many pictures around and no one can make a living,' he says. 'But people tend to forget that [this is true of many arts industries and has been for a while]. There are many people who write but don't get paid for their work, poets who aren't paid for their poems and musicians who receive little money for live shows. Now photography has found itself in the same position. The days of expecting to get £1,000 for every picture you publish are long gone. Everyone is a photographer now and what this means is that only the very best will survive and be successful. There are many great pictures taken by the ordinary person on the street but you need more than that – you need to understand the industry. The business and marketing side



Above: A Dinka mother and her starving children wait for food at the Ajiep feeding centre. Sudan famine, July 1998

Below: Gordon Brown travels to the launch of his 'Gordon Brown for Britain' campaign, surrounded by morning rush-hour commuters. London, May 2007

has become more and more important.'

The phrase 'adapt and survive' seems very apt here and Tom agrees that the ability to adjust your approach is crucial to longevity in the modern photographic industry. 'I don't buy into this view that photojournalism is dead,' he says. 'I think the industry is alive and thriving, it's just the people who are practising it have to be that much better than 20 or 30 years ago. In this business you really have to work at it – it doesn't come easy to anyone. In this so-called death of photojournalism, a lot of great work is being produced. There is always a story to tell that hasn't been told.'

To see more of Tom's images visit www.tomstoddart.com





'Pas de trois'



Scanning the natural world

Photographer **Janet Dwyer** explains how she uses natural objects and a simple home scanner to produce her exciting and complex scanograms. She talks to **Oliver Atwell**

THERE is no end to the number of tools that can be used to produce photographic images. From simple shoebox pinholes to the most advanced digital backs, beautiful images can be created from a varying degree of technology. One such piece of equipment that is being employed more and more is the simple home scanner. The act of placing an object on top of the scanner glass and producing a high-resolution scan can result in some exceptional imagery. 'Scanography' is a flourishing genre of image-making, and one that is attracting more and more practitioners every day.

Janet Dwyer's surreal juxtapositions of natural objects take the idea of scanography to the next level. Her images are complex and alluring, featuring arrangements of objects such as flowers, bird's nests and, in some cases, live insects.

Janet has been teaching photography workshops and producing commissioned work for a number of years. It was through the need to archive her work that she came across scanography.

'A number of years ago I bought a scanner so I could scan my slides and prints,' says Janet from her home in Salt Spring Island in British Columbia, Canada. 'To make sure it worked, I placed my hand on top of the glass – which seemed like as good an object as any – and produced an image. When I began studying the resulting picture, I realised the resolution capabilities of the equipment. It was essentially a large micro-camera with an unbelievable capacity to read detail.'

The resolution capabilities of the scans were particularly impressive to Janet due to her extensive background working with large-format photography.

'I had been working with DSLRs since the end of the '90s and had never been taken with the quality,' she explains. 'They've improved in leaps and bounds now, but back then they couldn't match the quality of large-format on any level. But when I started working with scanograms I was blown away and realised that it could be a great tool to work with in my own projects.'

THE AESTHETIC

Scanography has an appeal all of its own. Pictures from Polaroids and Holga, for example, carry visual quirks that make them stand out from conventional images, and scanograms are no different.

'There are a number of little visual appeals of scanography,' says Janet. 'One in particular is the nature of the light. The light has a "wraparound" quality to it. It's very different to lighting something with a single burst of flash. The object in your scanner is being lit from the front by a moving bar of light and that light seems to wrap itself around the object.'

Another particularly striking feature of scanography, and of Janet's work in particular, is the depth of field. Her images appear to have a visual depth that surprises many on first viewing.

'Scanners are rather myopic,' she says. 'They see sharpness on a very narrow plane of focus. They have very little depth of field. It's like working with a large-format, 8x10in camera with a wide-open aperture. The most you're going to get totally in focus is around 1/8in. Everything next to the glass is incredibly sharp, but as the object or objects move further away, you begin to lose sharpness quite rapidly.'

'However, there is an element of illusion at work here,' she continues. 'If you look at the images, it appears that a large majority of the objects are in focus when actually they're not. They appear sharper than they really are. People ask me how I get so much depth and I have to point out that the things they're looking at are quite soft – it's just that they've been scanned at such a high resolution that, as soft as they are, they still have some incredible detail.'

Lastly, many of the images appear to feature objects that almost seem to be floating within the frame. This suspension in air is due to the placement of the objects on the glass of the scanner.

'It's like you're lying underneath a clear coffee table and you've placed some objects above your head,' says





Janet: 'As the objects are supported by clear glass and photographed from below, they appear to be floating in space. It's a very appealing and strange quality.'

One of the most surprising visual quirks that can sometimes appear in Janet's images is a digital track, which can occur when an object is moved (or is itself moving) during the scanning process.

'The exposure time for a scan can vary, depending on how high the resolution of your image is going to be,' she says. 'Some scans can take upwards of 20mins. The critters on your scanner have to be moving in tandem with the scanner bar at the exact moment it passes by. It's exciting because it's visually tracking their shape and movement. If you look carefully at my image "Orb Weavers" (opposite page), you can see the spider-shaped colour fringes. I used to see these trails as a mistake, but now I really see them as an element that adds a mysterious quality and depth.'

ATTENTION TO DETAIL

The process of creating Janet's images appears simple on the surface, but actually demands careful attention to detail.

'I usually start by imagining the picture in my head,' she explains. 'When I go out into the forest near where I live, ideas will come to me and I'll begin building up that picture in my mind. Once I have that idea and the objects I need, I'll go home, remove the lid from the scanner entirely and place the objects on top of the glass, beginning with what I want most in focus. Then I'll work backwards. If we take my image "Refuge" as an example (see above right), I laid down the frame of dried leaves first, then the central

'Silks road'



flowers and then on top of that I gently placed the nest.'

An important factor in the final image is the background, which is something that Janet maintains is dictated by the subject.

'You generally find a lot of black backgrounds in scanography,' she says. 'It gives the image a very dramatic quality. While I have used black before, I prefer using things such as handmade paper, flower petals and leaves or tiles. It's just a little more natural and complements the subjects better. It gives the image depth rather than having the subject floating against the black.'

With regard to the placement of the background, some items may be too heavy to lie on top of the arrangement of objects.

'There are occasions when I actually suspend the background,' says Janet. 'It depends on what the material is. I

sometimes work with slate, for example. On those occasions I place some bricks either side of the scanner and prop the slate on top of those.'

Once everything is in place, deciding that you want to alter the composition can be tricky – hence the importance of previsualisation.

'It's so important to know where you want everything to be,' Janet continues. 'Once it's down on your scanner it can be tricky rearranging things, although inevitably there are many occasions where you have to. Once I have the things on the glass, I'll preview the image at a low resolution – 300ppi, for example – which will give me a rough idea as to what the final image will look like. That's a lot easier than doing a proper scan, which can take a long time and be a pain if it turns out to be wrong.'

Some occasions find Janet using additional lighting to give some of her objects a more textural quality or depth.

'It's not something that I always do, but additional lighting can sometimes help to bring out the character of an object,' she says. 'I'll put various lights to the side – what will actually be the top in the final image – which creates a kind of window-light quality. I use all kinds of lights, anything from 50 watts to 500 watts depending on how bright I need it. They range from desk lamps to studio lamps. You have to be aware of how strong your light source is so you know how far to place it from your scanner. The stronger it is, the further away it should be. However, I will add that it's not generally recommended by the manufacturer to shine lights into the scanner's sensor. You should consult your scanner's instruction manual for advice.'



OBJECTS

Janet sees her images as an attempt to communicate a narrative by juxtaposing different objects, which are quite often flowers. While the alluring structures and textures benefit from this high-resolution documentation, in Janet's hands the flowers take on another dimension.

'I use a lot of flowers in my images,' she says. 'When I'm out searching for the ideal subject, I tend to look for particular qualities that mirror human characteristics. There's a tactile and sensual quality to flowers. They can be arranged in the image to look almost as if they are gesturing to one another. You can create a whole narrative just by the way you manipulate the flowers and objects.'

There are also occasions when Janet finds herself almost confounding the viewer by



ALL PICTURES © JANET FORTER

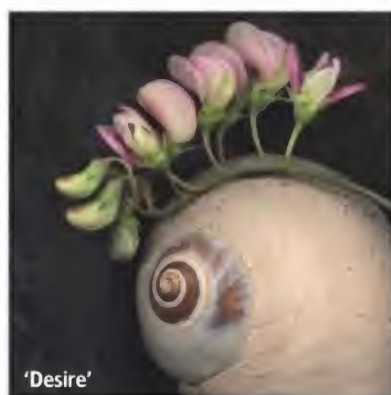
ORB WEAVERS

JANET is especially proud of this image, called 'Orb Weavers'. 'The spiders in the image are inside a small clump of web,' she says. 'The flower in the image is only around 2in high, so that should give you an idea of how small they actually are.'

'I found them outside my studio door one day and I knew that I had to scan them. I placed them on top of

the scanner glass and put the flower in the middle. As soon as the flower was in position, they started spinning their webs all over the stem and petals. The whole process took around an hour.

'When people first see the image from a distance, they assume that the yellow specks are pollen. It's only when they get closer that they realise they're spiders – around 300 of them!'



'Desire'

seemingly working with flowers that no one has ever seen before.

'I sometimes like to juxtapose flowers by taking two or three apart and piecing them all together to create a sort of hybrid flower,' she explains. 'There have been times when someone has come up to me in a gallery and asked me what kind of flower is in a particular image. But then I have to tell them that the flower doesn't really exist and that it's unique to my image.'

'Another thing I like to do is peel back the layers of a flower. I like to reveal the inner workings of the head because that's the real essence of the flower. It's a structural part that has the most interest and detail, yet it's the part you don't often see.'

EQUIPMENT AND POST-PROCESSING

Janet uses three scanners – the Epson Perfection 1640SU, V700 Photo and Perfection 2450 Photo models – depending on how much resolution an image requires.

'I'll use the Epson Perfection V700 Photo, which is the more advanced model, if I want to scan something that is quite small but want it blown up quite large, such as my image of the orb weavers [on page 35],' she says. 'It's capable of scanning up to 6400ppi, although I've not yet had to go that high. The most I've done is around 3200ppi. However, if you're going to start working with those kinds of sizes, you have to understand that the files can be pretty large. For example, a 4x5in area scanned at 3000ppi and 16-bit gives you a file of approximately 1GB. That's a lot of information to manage.'

Janet's tasks in post-production find her colour correcting (particularly if she has been using additional lighting) as well as dodging and burning certain areas.

'When you first look at your scan you'll notice that the objects closer to the glass are lighter than those that are a little further away. That contrast happens quite rapidly. You'll also find that white flowers tend to blow out so you'll need to burn them down a little. Those same old-school darkroom principles apply.'

One element of post-processing that Janet finds herself engaging in time after time – and one that she is keen to warn budding scanographers about – is touching



'Bee's nest'

'You have to think of your scanner as a large macro camera. That means it picks up on every little detail and magnifies it'

out the specs of dust that can often result from using natural objects.

'You have to think of your scanner as a large macro camera,' she says. 'That means it picks up on every little detail and magnifies it, including every little speck of dust. It's inevitable that you'll have to spend time getting rid of dust but, if you make sure that you shake out your objects before you place them on your scanner, you can at least minimise how much work you have in post-production. It's a lesson that I wish I'd known when I first started.'

SAME RULES APPLY

Scanography is a process that everyone has access to. With many homes now owning a scanner, it means that creating scanned images is something that anyone can try.

'It's crucial to remember a couple of things,' says Janet. 'Using a scanner is the same as using a camera – the same rules

of composition apply. Such basic principles as the rule of thirds and leading lines are still completely relevant.'

Janet also maintains that images should have a basis in an idea or theme.

'In my opinion, you should know exactly what it is you're trying to say in your image and previsualise how your image is going to look,' she says. 'There's a temptation to think that just because you're placing some objects on a scanner you will have a successful image. But just as owning a DSLR doesn't automatically make you a photographer, working with a scanner doesn't automatically make you a scanographer.'

'Work with objects that move you,' she concludes. 'It has to come from the heart. Look at the work of others and be inspired. Then you'll start producing the results you want. There are a thousand of possibilities with scanography and they're just waiting to be discovered.'

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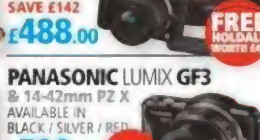
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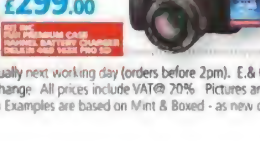
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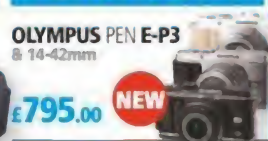
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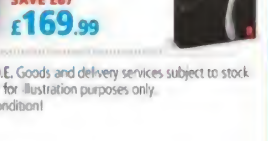
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Maestro masterpieces

Spanish photographer wins the 2011-2012 EISA Maestro photo competition

URBANO Suárez from Spain has won the 2011-2012 European Imaging and Sound Association's Maestro competition with a series of monochrome photographs. He wins €1,500 and the EISA Photo Maestro 2011 trophy. The competition was open to photographers from 18 countries whose photo magazines are members of EISA.

This year's theme was 'My Country'.

Second place, and €1,000 plus a trophy, goes to Krystian Kasperowicz from Poland with his six images that use cultural signifiers to leave no doubt as to which country is being displayed.

Ingólfur Bjargmundsson takes third place with his dramatic images of Iceland.

He wins €750 and a trophy.

The winners' photographs will be published in all the EISA-member photo magazines and the photographers will be invited to Berlin to the official EISA Awards ceremony taking place this month. In this special article, we hear what each entrant has to say about his work.





ALL PICTURES ON THESE PAGES © URBANO SUÁREZ



1st

Urbano Suárez Spain

Nikon D2X and Nikon Coolpix P5000



URBANO lives in Torrent, Valencia. He says: 'A country is like a mirror that reflects its people, their activities, customs and way of living everyday life. These are the hallmarks of identity, the cultural DNA that defines a nation's character. Without these elements a country is like a house without furniture. These images capture the people of a small town rich in customs and rites, yet unabashedly open to modernity. Black & white adds a Mediterranean drama to the scenes and enhances the visual aesthetics, in which there is an emotional continuity between the foreground and the background. Selective blur and blurred objects, caused by movement in the action, are used deliberately to bring atmosphere to the story.'





ALL PICTURES ON THESE PAGES BY KRYSZTOF KASPEROWICZ

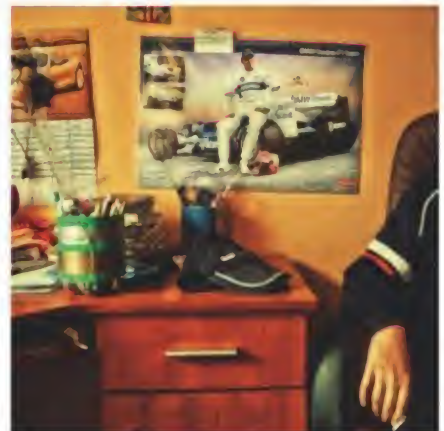
2nd

Krzysztof Kasperowicz Poland

Hasselblad X-Pan, Pentax ME, Nikon F801, Nikon F100 and Nikon FE

KRYSZTOF, from Białogard, came fourth in last year's Maestro competition, so it is great to see him in second place this year. He says: 'I was impatient to get started on this year's competition. The theme, My Country, was quite hard, so I'm really pleased to have met the challenge and reached second place.'

'My six square images all contain strong symbols of my country, from Pope John Paul II to vodka to a football scarf of the national team. People play only a small part in my pictures, which helps to draw the viewer's attention to the symbolic objects that are the real subjects. I hope it will be clear to everyone that these images were taken in Poland.'





ALL PICTURES ON THIS PAGE © INGÓLFUR BJARGMUNDSSON



3rd Ingólfur Bjargmundsson Iceland

Canon EOS 5D



INGÓLFUR is a 40-year-old amateur photographer from Reykjavik. He says: 'I have been interested in photography since I was a child. Despite that, it was actually only a year ago that I began to take it more seriously. When I had the confidence to show others my work, I set up a Flickr site (www.flickr.com/photos/ingolfurb).

'I'm an electrician by trade, but so lucky to have photography as my passion. I am also very lucky to live in this wonderful country. Iceland may be only small, but it has amazing wildlife and landscapes, and I spend every spare moment I have trying to capture the spirit of the location through my camera. Iceland is a land that contains everything a photographer could want.'



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"Particularly suited to those photographers who are experimenting with macro photography for the first time." *Richard Sibley*

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AP Appraisal



Expert advice, help and tips from AP Editor Damien Demolder

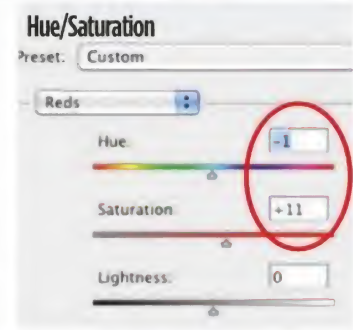
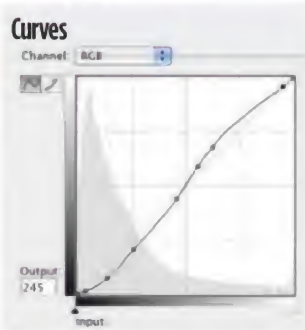
WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about Camlink products, visit www.camlink.eu.com

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

CAMLINK



Tilgate Forest Adam Petto

Canon EOS 400mm, 20mm,
1/60sec at f/6.3, ISO 400

**PICTURE
OF THE
WEEK**

IT IS easy to be inspired by a woodland scene, but translating all those uprights into a meaningful composition is not straightforward. The difficulty is making some form of order, or priority, from the chaos, and finding something on which to centre the attention. Here Adam has done a great job of selecting an interesting viewpoint on his subject – the side-lit trees – and has included the rusty ferns to feather the base of his nest. The excitements for me are that side lighting and the deep shades of the trees and the ferns, but Adam's exposure is a bit too bright to make the most of them.

Before we start, though, we need to correct the barrelling of Adam's 20mm lens. Even though he's used an APS-C sensor, the distortion is quite obvious. You can see the amount of correction needed in Photoshop as I've left the edges on to show you.

The next step was to darken the image. As some shadows and highlights have already been lost, I just used the middle slider in



Levels to bring down the midtone areas. The main adjustment came in Curves, where more contrast was added to emphasise the difference between the lit and unlit ferns.

The final touch was to bring out the warmth of the colours. I opened Hue/Saturation and selected the Reds – shifting

the hue to a more magenta tone and adding saturation – and then adding a fraction more saturation to the yellows.

Adam has produced the basis of a very nice picture. The composition is effective and the subject interesting, so he wins my picture of the week award. Well done.

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



XL Studio Lighting Strobe Kit Bag £39.95

www.xlstudiolighting.co.uk

XL STUDIO Lighting's Strobe Kit Bag is a substantial black cordura case with hard foam protective walls, adjustable case dividers and soft zipped pockets at each end for cables and sync leads. A padded carry handle and shoulder strap are included, and the lid has a zip closure with a secondary large plastic snaplock clip. There is provision to carry a small tripod or small lighting stands on the top, again secured by plastic snaplock clips.

I found the kit bag had ample space for three of the largest monobloc flash heads I could find in the studio, but I consider the best use would be two heads and a third compartment for reflectors and accessories. The external measurements of the bag are 62x24x45cm and it weighs 4kg.

I prefer this stand-up style of case to the 'sausage bag' type because the carrying balance is better and it is easier to fit in a car boot when space is tight. The level of protection for the equipment is good, but I would hesitate to use it in an aircraft hold.

Andrew Sydenham

Amateur Photographer
A good-quality kit bag offering a medium protection level
★★★★☆

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Drobo S external storage system Around £570

www.drobo.com

DROBO devices allow you to slot in regular 3.5in hard drives, creating a storage system that appears on your desktop as a single external drive. The data is then dispersed over the hard drives and is saved in two places. This means that should one of the hard drives fail, your data remains safe and stored elsewhere. You can then replace any of the drives for a new one by simply ejecting it and slotting in a new one, and the system will repopulate. This works differently from a regular RAID arrangement and means you cannot determine on which drive any one piece of data is stored.

The Drobo S is the newest addition to the range and features USB 3.0, eSATA and FireWire 800 connections to ensure fast data transfer. It features five drive bays and the ability to protect for up to two hard-drive failures at any one time, although this does reduce the overall capacity. From an installed 570GB, the default arrangement (one failure) gives you 291GB of storage, while selecting two-failure protection leaves you with just 150GB, or less than a third of the installed capacity. The drives can be formatted in NTFS, HFS+ and FAT32 for Windows or Mac users.

The £570 price tag doesn't include any of the drives, so expect to pay an around £20 per 250GB drive, or around £100 extra to fill all five bays with 250GB units.

Having protection against drive failure is reassuring when backing up important images, but Drobo still recommends having

a separate back-up in a different location in case of theft or fire.
Mat Gallagher



Amateur Photographer
An impressive but pricey storage solution
★★★★☆

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Epson Stylus Photo R2000

Epson's mid-range A3 printer on test, with Wi-Fi and networking capabilities, plus larger capacity ink tanks to save money and time.

AP 24 September

Panasonic Lumix DMC-FZ150

This high-zoom bridge camera features 12fps continuous shooting and 1080p HD video at 50fps.

AP 1 October

AF-S DX Micro Nikkor 40mm f/2.8G

This affordable macro DX lens gives full 1:1 reproduction and focuses down to 16.3cm.

AP 9 October

Samsung NX200

Samsung ups the game with its new Style-series NX200 that packs a 20.3-million-pixel sensor.

AP 8 October

Kodak Portra 160

We test Kodak's updated colour negative film, designed for smooth, natural skin tones.

AP 29 October

Travelling Light

Charlie Waite is 'Travelling Light' through some of Britain's most inspiring locations

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Now

IN THIS 60-minute photography documentary from Light and Land, Charlie Waite explores some of the most charming photographic locations in Southern England, and shares the techniques and skills that have made his photographic style so popular for almost 30 years.

Experimenting with a selection of popular digital cameras, Charlie proves that stunning images needn't be exclusive to larger cameras and that 'seeing' in the first instance is the pivotal key to successful photography. As Charlie says: 'Every photographer I know has a compact digital camera with them at all times – and why not? Photographers should photograph and having a camera with them, whether it is for making visual notes or impromptu masterpieces, is crucial to their way of seeing and expressing their response to the world around them.'

Travelling Light is the perfect combination of informal instruction, ideas and inspiration, leading its audience through the many elements of the art. A must-have for every photographer, *Travelling Light* will help take your photography, be it enthusiast or advanced, to a higher level.



ABOUT CHARLIE WAITE...

With more than 30 books to his name, Charlie Waite is one of Britain's most famous and best-loved landscape photographers. In 2000 he was awarded honorary Fellowship to the British Institute of Professional Photographers, while in 2007 he won AP's Power of Photography Award.



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Travelling Light is a feature-length documentary film from Light and Land, produced by Environment Films.

*CHARLIE WAITE WORKSHOP

Everybody who purchases *Travelling Light* before 1 October 2011 via the official website at www.withlandscapeinmind.com will be entered into a prize draw for a once-in-a-lifetime prize. The internationally renowned Charlie Waite will award the lucky winner a free place on one of his workshops. Charlie's photographic style is often considered to be unique in that his photographs convey an almost spiritual quality of serenity and calm. During this workshop, Charlie will share how he 'sees' landscapes, allowing the lucky winner to gain an insight into composition, defining photographic objectives and discovering how different elements play upon each other. With personal feedback and information catered to the individual's requirements, this phenomenal prize would benefit any landscape photographer, from beginner to advanced.

Prize
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For more details and to buy visit www.withlandscapeinmind.com

AP guide to... Advanced landscapes

In the second of a two-part feature on improving your landscape photography, **Richard Sibley** explains how to focus and expose your images correctly, and how to edit raw files to maximise colour and detail

Using bracketed exposures, it is possible to achieve a full range of tones in an image

IN PART one of our guide to advanced landscape photography (AP 10 September), I explained how to increase your chances of taking fantastic landscape images by carefully planning when and where to shoot. I also discussed composition, and showed how, by altering the angle of the lens and the height of the camera, dramatically

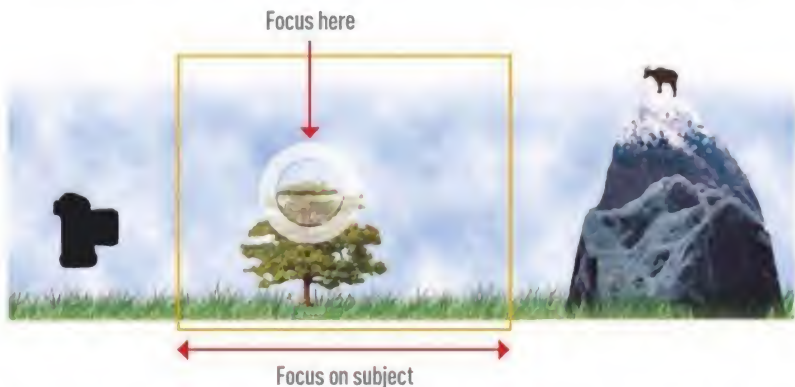
different scenes can be created.

Now, with your camera correctly positioned in front of your chosen scene, it is time to look at how to focus and expose your images correctly. I will also examine a number of editing techniques that will ensure maximum colour, contrast and detail from raw files.



FOCUSING AND EXPOSURE

With your image composed and your camera on a tripod, it's time to choose your focus point and exposure settings



When focusing on the subject, in this case a tree, the depth of field extends in front of the tree and behind it, but not far enough for the distant mountain to be in focus



By focusing slightly further back, the tree is still in focus, but the depth of field has now extended to infinity, bringing the mountain in the background into focus



FOCUSING

It may seem odd to discuss focusing before exposure, but when it comes to landscape photography the two are intrinsically linked. Before you select your aperture you should know how much depth of field you require.

For most landscape images, the aim of the photographer is to get as much of the landscape in focus as possible, from the very front of the scene to distant hills and mountains. To do this, hyperfocal focusing is used, whereby the lens is focused to a distance that allows depth of field to extend from in front of the point of focus to infinity.

With most modern lenses not having depth-of-field scales, many photographers remember the simplified rule that the depth of field extends roughly one third of its total distance in front of the focus point. Knowing this allows them to focus behind the subject, extending the depth of field further back, hopefully to infinity, but still keeping the foreground subject in focus.

Although this knowledge is extremely useful, it is by no means accurate or precise. If you are using this technique, try increasing

your aperture by another stop to increase the depth of field further, or try focus bracketing to increase your chances of hitting the hyperfocal distance.

A far better idea than all that guesswork is to create a hyperfocal distance graph for any lenses you own using free software from DOF Master (www.dofmaster.com/charts.html). This will allow you to create your own hyperfocal distance charts of each of your lenses, or for particular focal lengths of a zoom lens. Print these charts and carry them in your camera bag so you can refer to them to find the exact hyperfocal distance for a given lens and aperture.

Use the focus distance scale markings on your lens to focus to the correct hyperfocal distance. Generally, these markings won't allow you to set the exact distance so err on the side of caution and focus slightly further away. This should ensure that the depth of field extends to infinity, although it will cause you to lose a little foreground depth.

EXPOSURE AND METERING

Dramatic natural light can give a scene a dynamic range that even the most

APERTURE, SHUTTER SPEED AND SENSITIVITY

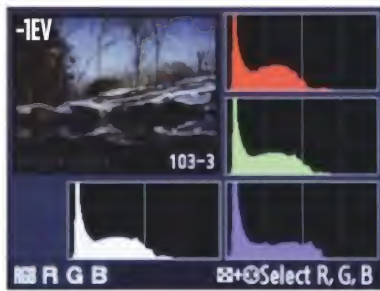
OF ALL the exposure settings, it is the aperture that is the most important. The aperture of a lens defines the depth of field, which is crucial when trying to get an entire scene in focus. The ISO sensitivity should be set to a low setting, which means it is the shutter speed that should be used to increase or decrease the exposure. With a low ISO sensitivity and a small aperture, exposure times may be quite long so a tripod will be essential for sharp images. In fact, particularly long exposures can be used deliberately to achieve certain effects. See *ND filters* on page 52 for more details on this.

For best image quality, set the camera to its native ISO sensitivity, which will usually be the lowest ISO sensitivity. On some cameras, this will be ISO 200, with ISO 100 functioning as an extended or 'low' setting. A camera's image sensor cannot become 'less sensitive' than its native ISO setting. What happens in these low extended modes is that the image is exposed as if the sensor were at an ISO 100 setting, but it is actually at ISO 200. The information is then processed to reduce the signal by 1EV so the resulting image appears as correctly exposed. The result is often an improvement in measured dynamic range because the 1EV effective overexposure means there is detail and colour when you come to edit the dark areas. However, there is a downside. Extended low ISO sensitivities usually only offer a better dynamic range in the midtones and shadows, but the overexposure means that some highlight detail may be lost. If you are photographing landscapes and want to maximise detail in the sky, stick to the native ISO rather than the lowest sensitivity that is available.

'Using exposure bracketing means almost certainly getting a correctly exposed image'

high-tech digital and film cameras will struggle to replicate. Exposing for a sunset can leave the foreground looking very dark, while exposing for the foreground can leave the sky looking very bright, with little or none of the colour of the sunset coming through. Solutions to this problem could be to use an ND (neutral density) graduated filter, create an HDR (high dynamic range) image, or carefully edit and blend images together. However, it is best to try to create an exposure in-camera that is as close as possible to your desired final image.

Generally, a camera's evaluative metering system will produce one of two results when metering a scene with a very bright sky. It will either try to expose the foreground correctly at the expense of the sky, or it will dim the bright sky causing the land to be very dark. Neither is right



Left: Carefully check your histogram for highlight and shadow detail. Ideally, avoid large highlight areas and patches of complete black

Right: Bracketing your images gives you options when it comes to editing. Not only will it give you the best chance of a suitable exposure, but it will also allow you to blend exposures or create an HDR image



EXPOSURE BRACKETING

One of the most useful features of a modern DSLR is exposure bracketing, but how often do you actually use it? When shooting landscape images, exposure bracketing is a convenient way of making sure that you go home with a correctly exposed image, or at least one that can be effectively edited.

Of course, you can also manually change the exposure settings to bracket images. However, being able to set the camera to automatically take a sequence of three or five differently exposed images is much faster, allowing you more time to recompose for another shot before the light changes.

Even if you are happy with the image exposure shown on the camera's rear screen and by the curve of the histogram, it is still a good idea to set bracketing to -0.3 , 0 and $+0.3$ EV. As good as the rear screens on modern cameras are, they cannot be relied upon for complete accuracy and these slight exposure deviations make a lot of difference to highlight and shadow detail.

Bracketing exposures will take up more space on your memory card, but when lighting can change from minute to minute,

it is better to return knowing that you have a choice of exposures to choose from rather than relying on just one.

Remember that the less editing that is required, the less chance there is of introducing artefacts and noise.

Bracketed exposures can also be used for HDR images or blended images. Setting the camera to bracket $+2$ and -2 EV from the most suitable exposure should also be enough to recover highlight and shadow detail, and allow different exposures to be blended together to create an HDR image.

FIRING THE SHUTTER

While image stabilisation can help keep a camera still, the low light just before and after sunrise and sunset, combined with small apertures, will mean that a long exposure and a tripod will almost certainly be necessary.

Yet even tripods are prone to slight movements, caused either by the wind or because of vibrations generated by firing the camera's shutter. This is why part one of this guide looked at how to stabilise a tripod and camera to reduce these small movements by adding additional ballast.

To avoid any camera movement, it is best not to touch the camera at all when triggering the shutter. Using the self-timer will allow a few seconds to elapse from the time the shutter button is pressed to the time the image is taken, during which any small movements can subside. A remote release will allow you to avoid handling the camera altogether.

However, minute vibrations can also be caused by the slap of the camera's mirror flipping up. These vibrations can be reduced by combining a remote release with mirror lock-up. Nearly all high-end enthusiast and pro DSLRs have this feature, which locks the mirror up when the shutter release is pressed. Once any vibrations have subsided, the release is pressed again to open the shutter and expose the sensor or film. The shutter then closes and the mirror returns.

When using long exposures, make sure your tripod is weighed down and use mirror lock-up and a remote release to reduce vibrations



or wrong in this instance, as the camera doesn't know where you want the emphasis to be, but after a while you should become familiar with how your camera will meter in certain situations and you can then use the exposure compensation accordingly. The aim should be to find a balance between land and sky.

Having taken a test shot, use the histogram to check for blown-out highlights. If you are photographing a sky, you should aim to have the right side of the curve just touching the far right of the histogram range. If there is a peak on the far right of the graph, this means an area is completely blown out to 100% white and will have no detail. It is fine to have some details that are completely white, but a large area like a sky will look odd. Also, when you later edit the image, the sky may create a posterised effect, with the burnt-out area appearing as a solid block of white, or off-white, colour.

Make sure you also check the histogram for shadow detail. As with the whites, any black tones on the far left-hand side of the histogram will show as completely black. While you will obviously want black tones in your image, unless you are going for a silhouette effect you don't want a large clump of the histogram curve to be on the far left. Use exposure compensation to brighten or darken the scene so that both the image on the rear screen and, more importantly, the histogram look good.



USING FILTERS



Filters are par for the course when shooting landscapes, so it is essential you know how to use them correctly.

As a filter goes straight in front of the lens, it is crucial that they are of good quality. Cheap filters may cause flare, a loss of contrast or sharpness and they often affect colour balance. Some filters will affect white balance slightly, so make sure you take a white balance reading with the filter in place, or set to the correct strength or position. You should be shooting raw, which will give you the flexibility to alter the white balance when the file is converted.

Always keep your filters as clean as possible and seal them when not in use. With the small apertures used in landscape photography, any dust on a filter's surface is much more likely to appear on the image, making for more laborious retouching work when you edit it.

ND GRAD FILTERS

To use an ND grad, take an evaluative meter reading of the scene, then adjust the exposure until the land is correctly exposed. Make a note of these settings, then darken the exposure until the sky is correctly exposed. Again, make a note of the settings. Given that the same aperture will be used each time, look at the difference in shutter speed between the two exposures. Use this difference to work out which ND grad filter to use. For example, if the exposure for the land is 1/60sec and the exposure for the sky is 1/250sec, a 2EV filter will be necessary to darken the sky sufficiently.

An ND grad filter darkens skies and is a must for all landscape photographers



A polariser can make skies bluer and reduce reflections on the surface of water

POLARISERS

Polarising filters are a great way of making sure that skies are a nice shade of blue. They reduce the amount of image editing required, which is beneficial because over-editing can often lead to image artefacts and banding. However, polarisers are also one of the most notable culprits for affecting white balance, often giving images a slight

yellow tint. Make sure, then, that you take a custom white balance and adjust the raw file to warm or cool the image to reproduce the natural colour of the light in the scene.

Remember, too, that a polariser isn't just 'on' or 'off'; it can be set to different strengths. So see which setting is most appropriate to the scene rather than simply setting it to its maximum strength.



An ND filter can be used to create long-exposure images that show movement

ND FILTERS

We all know what a neutral density filter does, but most photographers seem to use one solely for achieving a longer exposure to blur moving water. However, the longer exposure means that any other moving object in a landscape image will also be blurred.

In an exposure time of more than a few minutes, clouds will start to blur and form patterns as they move across the sky. This will show in contrast to static subjects such as trees or bales of hay, which will remain sharp.

Similarly, the wind will blow the branches of trees back and forth, creating blurred patterns as they sway around the tree's static trunk. Fields of crops also produce an interesting effect as they move – very often, the blurred effect will only be visible at the top of the crop, which blows back and forth, while nearer to the ground the crop's lower centre of gravity leaves it more static, and sharper, in the image.

So the next time you are taking landscape pictures, think about how an ND filter can be used to capture movement on the land and in the sky, and not just for blurring water.

IMAGE EDITING

With the raw files safely captured and loaded onto a computer hard drive, it is now time to begin editing the images to ensure the landscapes look perfect

GENERAL EDITING

With ongoing improvements in image sensor technology, more and more detail can be recovered from shadow areas without introducing too much image noise. But by far the best option is to get the image as close as possible to its final version in-camera, and to shoot and edit raw files.

Many images can be adjusted using the basic colour and contrast editing tools in Adobe Camera Raw. Start by using the Exposure adjustment to lighten or darken the image as necessary. Check the histogram when lightening the image to see that it isn't creating large burnt-out highlight areas. A computer screen cannot always replicate every highlight tone, so the histogram is a more accurate indicator.

With the overall image exposure corrected, it is time to assess the individual tones. Often the Fill Light tool is the next feature to use. This lightens the lightest shadow areas and midtones to recover more detail and brighten the image. For landscape photographers, the Fill Light tool is one of the most useful as it can reveal detail in areas that would otherwise appear as silhouettes.

When working with a particularly dark image, it can be a good idea to shift the black point slightly. By default this is set to 5 in Adobe Camera Raw and Lightroom. Setting it to 2 or 3 will reduce the areas that register as 100% black, which will again reveal a little more detail in these areas. Be sure to check any areas that are affected by this adjustment, as sometimes changing the black point can create banding or a posterised effect in shadow areas.

With these corrections made it is time to look at the image's contrast. Use Levels or Curves to increase the contrast, but keep an eye on the histogram while doing so to check that it doesn't create too many completely black or white areas.

The final step for brightness and contrast is to use the Highlight Recovery tool. This darkens highlights to pull back any detail that may have been lost during editing. If there were no detail originally there, this will just darken the highlights slightly and create a grey patch that will look out of place. It is best used to recover any details that may have been lost when performing the final contrast adjustment.

COLOUR

The reason that many photographers favour shooting at dusk and dawn is for the variety of colour that appears in the sky. Reds, pinks, oranges, purples and blues can all appear within an hour of each other as the atmosphere refracts the light from the sun as it passes the horizon. When editing the colours in an image, do so sympathetically. Add saturation and brightness, but avoid creating a 'comic-book' landscape. The aim should be to enhance the natural colours rather than impose artificial ones.

Sometimes a quick nudge of the Saturation and Vibrance sliders is all that's required. The former increases the saturation of all colours, while the latter is more subtle, and increases the saturation of colours in relation to each other. It also has less effect on skin tones. A slight move of +10 on the Vibrance slider is often sufficient.

A far better option is to alter the colours individually. In Camera Raw there are Hue, Luminance and Saturation sliders for each colour that can be used to fine-tune particular areas. For example, I am often unhappy with how green grass looks in images taken in dim sunlight. But using the green slider, I can adjust the hue to give it a slight bluey-green colour, rather than yellowy-green. Then I can then use the Luminance slider to darken or lighten all

'The aim should be to enhance the natural colours rather than impose artificial ones'



Think about how you edit particular colours. Landscapes can look very different depending on how the green colours are rendered



HDR

HAVING bracketed images means it is possible to blend the exposures together to create a high dynamic range (HDR) photograph. This is done using software, which blends together different exposures so there is increased colour and contrast information for each pixel.

Some photographers may feel uneasy about producing HDR images because of the way they are processed. A full range of tonal information is used to form an image that has no shadows or highlights, but is full of midtones – and it looks completely unnatural. This is often combined with local, rather than global contrast, all of which gives hypertoned HDR images their distinctive look. It is a look that landscape photographers should avoid.

There is nothing wrong with creating an HDR image, but when constructing it, use the extended dynamic range to pull out shadow detail, not turn that detail into a midtone. Be sure to keep some highlights in the sky and shadows on the ground, and when adding local contrast, avoid using it excessively if you want the image to look natural.

the greens in the image. Often I will slightly darken the greens using the Luminance slider before increasing the Saturation to produce vivid, but realistic, dark greens.

How you work with a particular colour will change depending on each image. On a bright summer's day, dark-green grass under a bright-blue sky will look odd, so a brighter green will be more suitable. The same applies to skies. At dusk, the hue and saturation of a blue sky can be changed slightly to produce a cold, steely-blue colour. If you increase the saturation and brightness so that the sky is as blue as it would be at midday, it won't look natural. So emphasise natural colours without over-exaggerating them. Also try reducing the saturation of some colours, such as in the foreground of a landscape. This gives the perception of increased saturation in the sky without actually having to do so.

Masking and adding a gradient

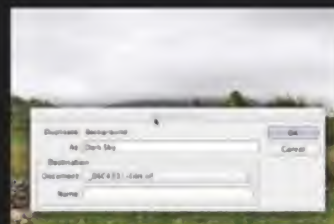


IF YOU are editing a single image rather than multiple ones, some local adjustments will almost certainly be necessary. There are many ways to do this. For small changes, the Dodge and Burn tools set to a very low strength of 2-8%, and with a very soft edge, can be used to lighten or darken areas.

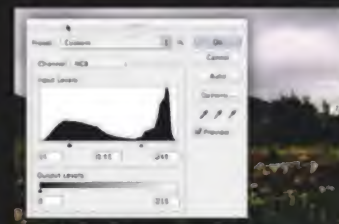
For larger areas, such as skies and landscapes, selection and masking tools can be used. Which ones you use will depend on your software and, more importantly, which you feel most comfortable with. If your software is Photoshop, the Quick Mask or Marquee selection tools are among the easiest to use. For more on how to make selective adjustments, see *Get the look* in AP 6 August.

Most of the time you will want to concentrate on editing the sky, as this is easier to blend into the landscape. The reason for this is that during early mornings and evenings, the sky will be lighter towards the horizon. This makes it easy to select the sky and use a large feathered edge to fade the effect off before it reaches the horizon. From here the brightness, contrast and colour saturation of the sky can be adjusted to blend it into the landscape.

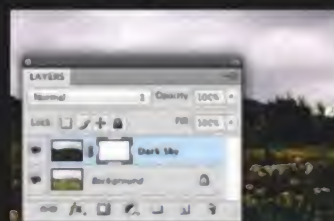
If you haven't used an ND grad filter, it is possible to go some way to replicating the effect in Photoshop. The trick is to add an adjustment layer to the image and then add a gradient to the Layer Mask (see right).



1 Copy the original image layer by selecting **Layer>Duplicate Layer**. Name this new layer 'Dark Sky'. Alternatively, load a bracketed, darker version of the image onto a new layer.



2 If you aren't using a bracketed image, use the Levels tool to darken the new Dark Sky image layer until you are happy with the contrast in the sky.



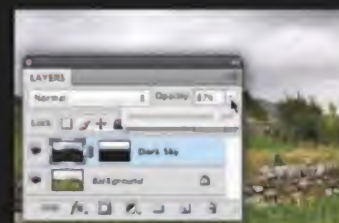
3 In the Layers palette, create a new Layer Mask for the Dark Sky layer.



4 Select the Gradient Fill tool from the tools palette and select a black-to-white gradient.



5 Use the Gradient Fill tool to add the black-to-white gradient to the Dark Sky layer mask. Drag the gradient from black at the bottom of the image, to white at the top. Hold down the Shift key while you drag to keep the gradient at 90°.



6 The dark side of the gradient creates a hole in the Dark Sky layer, which reveals the original, lighter layer. If the effect is too strong, adjust the opacity of the darker layer.

SPOT RETOUCHING

Sensor dust is a particular problem for landscape photographers as images are usually taken at a smaller aperture when dust becomes more visible. Once combined with an abundance of smooth sky, the small black and grey dots become obvious.

The trick is to keep the camera's sensor as clean as possible. Always change lenses quickly and in a clean environment. Try doing so with as much of your camera inside your camera bag as possible, to shield it from wind, which can blow dust in the camera. Despite the best of intentions, though, some dust is inevitable, but thankfully it is relatively simple to remove and a number of images can be batch processed at the same time.

Before finishing an image, view it at 100%

and meticulously scroll through the entire photograph to look for any dust spots. Most raw-conversion software will allow spot retouching to be applied to other images, saving time looking at each one at 100%. Photoshop Elements users can apply batch-processed spot adjustments by opening a selection of images, spot correcting one, and then selecting all the other images. By hitting the Sync Images button, the same corrections will be applied to all images.

The Healing tool is also useful for retouching skies, as it works by blending the correction with the surrounding area. The Clone tool takes an exact sample but, as it doesn't blend, it can make any retouching look obvious if not done with care.



With small apertures used for landscape photography, dust can be a problem. Keep your sensor as clean as possible, and carefully check images for dust



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IMAGE QUALITY COUNTS

Q I am thinking about buying a Nikon lens, and the new AF-S DX Micro Nikkor 40mm f/2.8G Macro is one of my choices. Would having the macro facility in any way compromise the quality when used in non-macro situations?

Also, I can't help but notice the amazing lack of availability of Nikon wideangle lenses at an affordable price for entry-level DSLR owners. Are there any second-hand wideangle optics you could recommend that I could look out for? I am perfectly happy to use a manual-focus lens, even with an adapter. Image quality is my prime concern. **Vic Lewis**

A Nikon's new 40mm f/2.8 Macro is a great lens for the entry-level and mid-range DSLR owner. While its design is optimised to give the best image quality when close-focusing, it will deliver excellent results all the way through the focusing range, and function as an extremely competent short telephoto optic (on a DX sensor) for general use and portraiture.

When it comes to wideangle lenses, there have been huge advances in optical design to accompany the rise of digital cameras. Special coatings reduce ghosting and flare caused by light reflecting off a camera's sensor, and aspherical lens elements help to combat aberrations, particularly at the edges of the frame. Older, pre-digital wideangle lenses represent great value for money, but often do not give the image quality we are used to seeing from today's optics. If image quality is as important to you as you say, then I'm afraid it's a case of getting what you pay for.

You may also want to consider the Samyang 35mm f/1.4 lens. Although it is fully manual, it offers extremely high quality and full-frame coverage (should you need it) for less than £400.



Alternatively, there are some very affordable wideangle lenses available on the used market that will deliver acceptable, if not stunning, results.

Think carefully about what you intend to do with your pictures. If you want A3+ sized prints, then lens-quality differences will be much more noticeable than if you only make 7x5in prints.

A word of warning about Nikon's older AF lenses: when used with entry-level cameras that do not have a built-in AF motor (such as the D3100, D5100), you won't get AF, as many older lenses also lack a motor. **Ian Farrell**

NOT-SO-SIMPLE SOLUTION

Q Like many people with a DSLR, I regularly need to clean my sensor or retouch prints to get rid of dust spots on photographs. However, it seems there is a simple solution to sensor dust – why not arrange for the camera's mirror to seal against the metal frame in which it rests in the down position? This would prevent dust from getting onto the sensor when the lens is removed. What do you think? **Brian Wall**

A I like your thinking, Brian, but the problem with dust starts when dust gets into the mirror-box area. It doesn't have to get past the mirror in one movement – this will happen as the camera is used, and the flapping of the mirror leads to air currents moving around inside. And don't forget that the shutter is also closed at this point – the sensor is pretty well protected.

Keeping dust out of the mirror box in the first place is the best way of preventing it from

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getting onto the sensor. Indeed, if you have your camera sensor cleaned professionally, the technician will probably vacuum out the mirror box area as part of the procedure. Keeping the mirror box free from dust means pointing the camera downwards when it has no lens mounted, storing it with a body cap fitted if the lens is removed for any length of time, and being choosy about the conditions under which you change lenses. And don't forget that dust can get into the mirror box even with a lens on the camera. Zoom optics are worse, as the movement of the lens barrel sucks air in and out. **Ian Farrell**

IN SEARCH OF MANUALS

Q I am one of your older readers and was recently given four cameras, but none has an instruction manual with it. Do you know of a dealer who would sell instruction manuals for the Canon SureShot EX, Olympus Trip, Pentax Espio 738 and Canon T70? **WJ Evans**

A With modern cameras it's always worth checking the manufacturers' website for an instruction manual. They are often available for free download. If you don't have a computer of your own, free internet access is available at your local library, and staff may be able to lend a hand.

There are also collections of user manuals for older cameras collected together on websites – usually as labours of love! Try www.butkus.org/chinon. *Amateur Photographer*, in partnership with OTC, also offers a service providing camera manuals and reviews at www.testreports.co.uk/photography/ap. Most manuals cost less than £10.

To be honest, the first three cameras you mention are very easy to use, being point-and-shoot models. The Canon T70 is a more complex affair and you might benefit from a read through of the manual. **Ian Farrell**

LENS COMPATIBILITY

Q I have a fine collection of Nikon cameras, ranging from the F401 to the F90x. Can you confirm that G-series lenses having the D suffix are compatible with these cameras, plus the F50, and F70? **Barry Chilves**

FROM THE AP FORUM

Missing film spool

mtop6867 asks I saw an Agfa Isola camera in a charity shop recently for just a few pence. I bought it, did some reading, and would like to get your opinions before I embark on my medium-format adventure.

The camera lacks a film spool in the right-hand film chamber. Are these easy to obtain?

f/AQ

What is the difference between phase-detection and contrast-detection AF?

For something that has such a simple aim, focusing is a surprisingly complicated business. The autofocus systems in cameras these days are known as passive systems – that is, they look at an image coming through the lens and use contrast to assess whether it is in focus. There are currently two types of passive AF in use – phase detection and contrast detection – and they work in very different ways.

Phase-detection AF is found in DSLRs, in which an optical image is reflected off a reflex mirror. Some of the light being bounced off the mirror is diverted onto an AF sensor by a beam splitter (a semi-transparent portion of the mirror followed by another mirror). Here, twin micro lenses look at light from either side of the main lens, forming a simple kind of rangefinder. The images from the twin lenses are compared and the object being focused on is determined as being either

in front of or behind the point of focus. The system knows which way to turn the focus ring, and by how much, making it a faster system to use in practice. The downside is that this hardware-based system is more complicated and needs to be calibrated properly to avoid focusing errors.

Contrast-detection AF also looks at the contrast in an image and relates this to focus, but it does so from the electronic image formed by live view or a camera's electronic viewfinder. The system is software-driven, so the point of focus can be anywhere in the frame, not just where an AF point is positioned. As AF is engaged, the camera looks at contrast under the AF point (or area) as it changes the focus setting and stops when contrast reaches a maximum. The problem is that, unlike the phase-detection system, contrast-detection AF does not know which way to start adjusting, or by how much. This means it is often slower, especially with moving objects. That said, it can be more accurate, less prone to errors and doesn't have to be calibrated.

Contrast-detection AF used to play second fiddle to its phase-detection cousin, although recent developments with compact system cameras have seen the technology vastly improve. Models like Olympus's new Pen E-P3 show what can now be achieved by contrast-detection AF, which rivals that of traditional DSLRs under some conditions. **Ian Farrell**

A Understanding the complex series of letters that come after Nikon's lenses is a challenging process, but G is one of the more simple ones. This is less about what a lens has, and more about what it is missing – namely, an aperture ring.

This means that G lenses are pretty useless on older Nikon cameras that do not set apertures electronically. I'm talking about classics like the F3 and FM2. Fortunately, your F50, F70 and F90x do have on-camera electronic controls for aperture and so will work perfectly well with G-series lenses.

On non-G lenses, which do have an aperture ring, set this to the minimum aperture, which is usually an orange colour, to get auto aperture control from the camera body.

The D suffix means that the lens optics have been designed with digital capture in mind. Usually this involves the use of coatings to reduce reflections between the lens elements and the digital sensor – a problem that doesn't occur in film photography. As such, D lenses are fine to use on film cameras, too. **Ian Farrell**

Is 120 film available in Jessops or Boots, or must I deal with strangers on the internet?

Does anyone have any suggestions as to what kind of film to buy, such as monochrome or colour, print or slide?

I'm looking forward to dipping my toe into medium-format photography, especially with such a small, portable camera as the Isola.

Nimbus replies Jessops and Jacobs still sell 120 film, but I don't know what stock levels are like. The likes of Mailshots (www.mailshotsuk.co.uk) and Discount Films Direct (www.discountfilmsdirect.co.uk) are probably a better bet. Their prices are certainly lower and I've always found them pleasant, helpful people.

Gray1720 replies The Agfa Isola sounds like

quite a nice toy. You'll soon get the hang of focusing the camera, and you can always buy a clip-on rangefinder off eBay for a few pounds and pop it in your flash shoe. You will no longer find 120 on the high street, unless you have a 'proper' camera shop in your area, and maybe not even then, so you will have to try internet shopping, at sites such as Silverprint (www.silverprint.co.uk) or AG Photographic (www.ag-photographic.co.uk).

As for the missing spool, if you have a small Jiffy bag handy, email me and I'll send you a spool. I have spools galore. You've bought the camera now, just give it a go!

PeteRob replies Any company that processes 120 film should be able to give you a spool, or you could try your local camera club.

In next week's AP

On sale Tuesday 20 September



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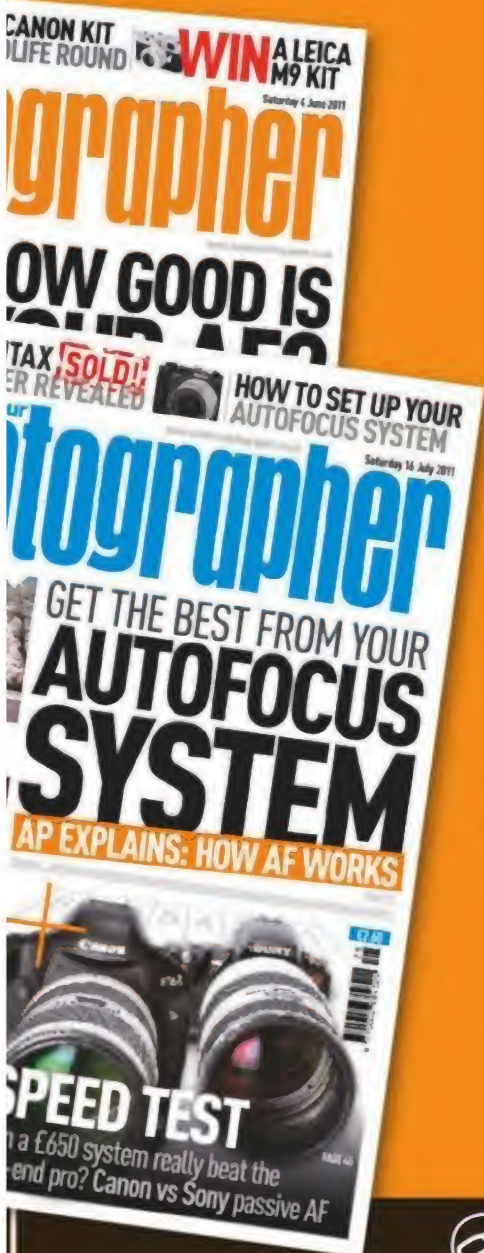
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Tim Coleman tests a travel compact with an extensive feature set for a wide range of situations



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(22.9mm excluding
protrusions)

FUJIFILM'S FinePix F550EXR is an advanced travel compact camera that has retained the core features of its predecessor, the FinePix F300EXR, such as a 15x wideangle zoom and 16-million-pixel sensor, but which also offers a number of refinements. These include full HD (1080p) video capture, a back-illuminated CMOS-type sensor, eight frames per second shooting at full resolution, greater detail in the GPS data, an improved EXR auto mode and advances in image stabilisation through advanced anti-blur, which should be particularly useful at telephoto settings.

BUILD AND HANDLING

The F550EXR's Fujinon lens with a wide 15x optical zoom covers an effective focal range of 24-360mm. This is impressively cased in a small body measuring just 103.5x62.5x32.6mm, with a minimum depth of 22.9mm. As well as slipping easily into a pocket, the camera is also lightweight at 215g, including battery and memory card.

The F550EXR looks virtually identical to

the F300EXR. All the controls are handily within a thumb's reach, while a good-quality leather-effect front grip aligned to the middle finger acts as a firm hold. In short, this camera sits well in the hand.

The shooting-mode dial is positioned just where the thumb rests naturally, and allows selection of PASM control, as well as auto, auto EXR mode, advanced shooting and portrait modes. Just below the dial is a direct video record button through which full HD (1080p) videos can be recorded at 30fps with stereo sound. Other key controls are accessed via the function button.

On start-up, the built-in flash automatically elevates. Instead, I would like to see an auto pop-up, depending on the shooting mode.

Like most cameras that feature GPS, the battery drains significantly faster when this is activated. Those who are not fussed about GPS may just as well consider the less expensive FinePix F500EXR model.

Interestingly, the camera's ability to record in both JPEG and raw format is not emphasised by the company, given that this

is an advantage over the direct competition. FinePix Studio for Windows users and Raw Converter for Mac users is bundled with the camera to process raw files, and both are relatively slow but simple to use.

PERFORMANCE

With a 16-million-pixel sensor, the F550EXR is able to resolve an impressive amount of detail. At ISO 100 it reaches the 24 marker in raw and 22 in JPEG on our test chart, while both formats reach 18 at ISO 3200. However, smaller sensors are less able to cope with noise, and the first real noticeable signs appear at ISO 400, although images are still usable up to ISO 1600. In-camera noise reduction takes its toll, and can be seen clearly when viewing images at 100% as a smudging of detail. Most images, therefore, benefit from a good level of sharpening.

The 15x zoom goes from one extreme to the other in a very rapid 2secs. At the extreme telephoto end, the initial focus is a bit hit and miss and it is difficult to keep the camera steady, although dual image stabilisation is helpful. Advanced anti-blur makes telephoto shooting even more achievable, although this is only available in auto EXR, where raw shooting is not possible. Both issues are eased when a good level of light is available.

As with any lens covering such a wide range, there are compromises in optical quality. At wider focal lengths curvilinear barrel distortion is evident, although this is much more subtle as the focal length increases. Vignetting is apparent at the widest aperture setting, but is all but gone by closing one stop.

The in-camera functions and creative modes are fun to use. Included among these is a fixed panorama mode that works in either 120°, 180° or 360°, although at a reduced resolution. **AP**



These two images show the extreme 24mm and 360mm focal lengths. A steady hand, fast shutter speed and in-camera stabilisation give a sharp image at 360mm

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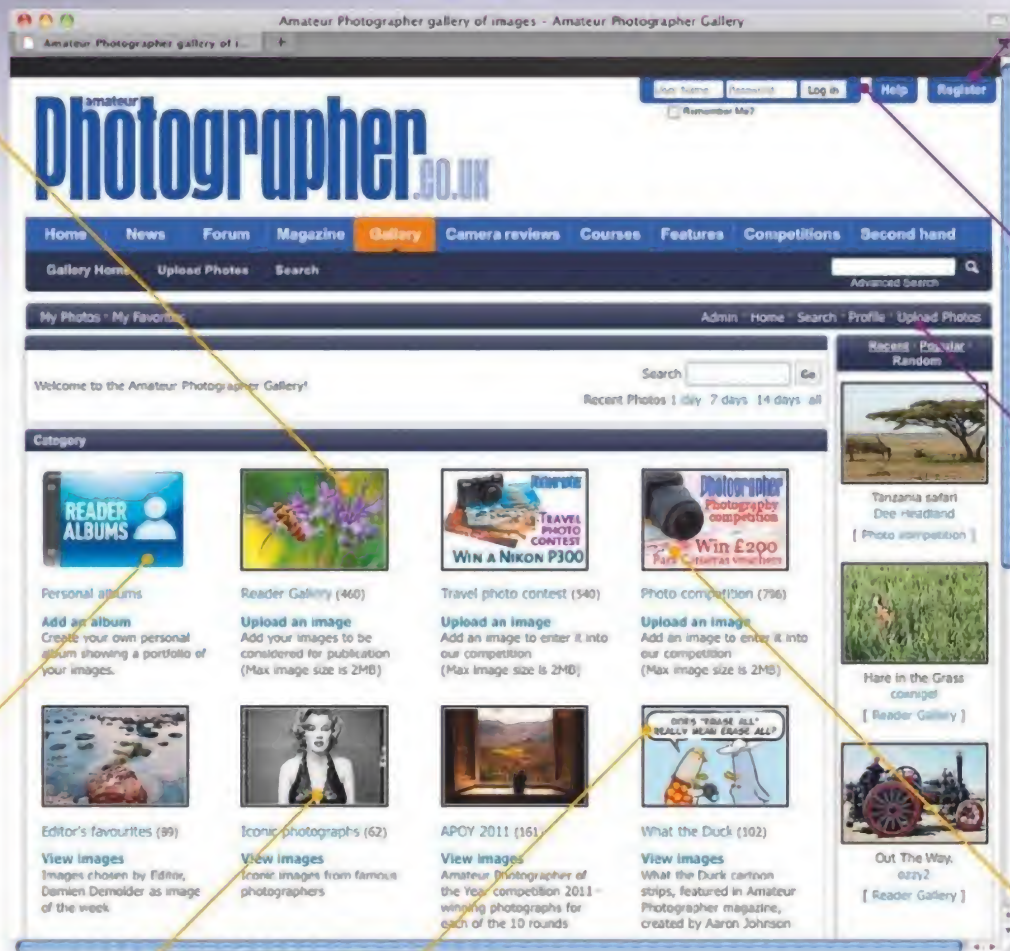
Verdict

**THE
FUJIFILM**
FinePix
F550EXR

is a well-constructed, feature-packed and fun camera to use. The ability to shoot raw is a plus, but the camera's image quality is on a par with the best in its class rather than being a leader.



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Early SRT 101

An early SRT 101 with its original 55mm f/1.7 MC Rokkor lens. Note the all-black shutter speed dial assembly

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Minolta SR-T 101

Ivor Matanle recalls the camera with the best exposure metering system of its time, and some of the finest lenses, but which never quite dominated the SLR market

WHEN Minolta announced the launch of the SR-T 101, usually referred to simply as the SRT 101, in 1966, its exposure-measurement system created quite a stir among photographic journalists. The SRT 101 was, in most respects, an upgrade and development of the existing Minolta SR series of single-lens reflex cameras – the SR-1, SR-7 (the world's first SLR with a built-in exposure meter) and the SR-1s, which could be equipped with a clip-on CdS exposure meter. While not the first SLR to have full-aperture through-the-lens exposure measurement (that was the Topcon RE-Super of 1963), the SRT 101 was the first to have the beginnings of what was to become known, ten or more years later, as matrix metering – the use of a number of light-measurement points.

Instead of one CdS cell recording an overall impression of light from the scene to be photographed, the SRT 101 had two cells located on top of the prism – one near the exit node of the prism and the other directly opposite, making it possible

to take simultaneous light readings from different areas of the image. These enabled the meter to calculate an accurate contrast ratio and thereby provide, via the match-needle reading within the focusing screen, a recommended exposure setting most likely

to render the scene accurately.

Minolta called this system (which was unique at the time and for some years afterwards) Contrast Light Compensation, or CLC. Photographic journalists who reviewed the camera, and particularly Victor Blackman, the *Daily Express* photographer who was at that time *Amateur Photographer's* weekly press photographer columnist, were most enthusiastic about the consistent accuracy of exposures that CLC made possible.

Victor Blackman began to use an SRT 101 during his work for the *Daily Express* and, like most other people who have used Minolta SRT cameras professionally, was also very enthusiastic about the quality of the Minolta MC Rokkor lenses supplied for the camera. I used an outfit based on two SRT 101 cameras for about ten years for my 35mm professional work in the 1990s, and had an earlier outfit in the 1970s. I always found the image quality exceptional and the reliability of the cameras remarkable. In an age when you could not check each shot on a screen at the back of the camera, the Minoltas were the nearest I ever came to a 'shoot it and forget it' 35mm SLR.

Nostalgia, and the expectation of writing this article, have recently led me to buy some Minolta SRT equipment again, and eBay has yielded some very pleasing bargains still at prices well below those for Nikon and Canon equivalents. Buying now, 30 or more years from when they were new, does reveal cameras with the problem in the meter switch that became the commonest fault ever to afflict the range. Classic camera repairer Ed Trzoska (tel: 0116 267 7247) has been fixing minor problems for me, like the chrome SRT 101 shown above left, whose back would not open, although everything else worked properly. However, if you check with the vendor that the key functions of an SRT camera work as they should, you are less likely to go wrong with a Minolta SRT SLR than with most others.



SRT 101 and lenses

Black and chrome examples of the SRT 101, each with 55mm f/1.7 lenses. Also, MC Rokkor lenses that have scalloped metal focusing rings (l-r) 200mm f/3.5, 85mm f/1.7, 28mm f/3.5 (1st type) and 135mm f/2.8



HOW MUCH DO THEY COST?

You should be able to buy an SRT 101, SRT 100 or SRT 100b with f/1.7 or f/2 lens for £30-£35, depending on condition and whether the meter works properly. Black cameras, like the SRT 303b shown right, fetch £55-£75. MC non-standard lenses are usually £30-£55 if the condition is good. Late MC 50mm f/1.4 lenses fetch as much as £75 and the superb 58mm f/1.2 and 85mm f/1.7 lenses are usually well over the £100 mark.

SRT 100b and SRT 100X

A handsome SRT 100b fitted with a first type (scalloped) 28mm f/3.5 MC Rokkor lens, and beside it an SRT 100X of about 1977 with the second type of the same lens, optically identical but in a different mount. Beside the SRT 100b is the 50mm f/1.7 Rokkor-X, which came as its standard lens. Next to the SRT 100X is an eyegight-correction lens to fit any SRT camera



SRT 303b

A scarce black SRT 303b of around 1977 with the fine 50mm f/1.4 MC lens, and a 135mm f/3.5 MC Rokkor and its lens hood

Minolta lenses

How Minolta lenses got smaller with time (l-r): 28mm f/3.5 MC of about 1967/8; 28mm f/3.5 MC of about 1977; 28mm f/3.5 MD of the early 1980s



Yet, despite these proven qualities, and expert photographers writing about the success of the SRT cameras in leading magazines, the Minolta SRT 101, and its variants and successors, never quite dominated the 35mm SLR market. They undoubtedly did well in terms of sales, and dealers liked them because they rarely went wrong or caused guarantee issues. But they never acquired the street cred of professional cameras such as the Nikon F and Nikon F2, or the Canon FTb and F1. The Minolta SRT 101 was in marketing terms an 'also-ran', but photographically it was (and still can be) brilliant.

THE CAMERAS

The SRT 101 was the first of the line and was made from April 1966 until 1975. Initially sold with a 58mm f/1.4 MC Rokkor, or with the alternative (and commoner) 55mm f/1.7 MC Rokkor that was added to the range about four months after the SRT 101 first appeared, the early lenses had 'scalloped' metal focusing grips. New versions of the lenses with fashionable 'rubbery' focusing grips and of 50mm focal length rather than 58mm or 55mm, took over from 1973. The other focal lengths were similarly cosmetically upgraded in 1973-74, and new 50mm f/2 lenses began to appear.

An important feature of the SRT 101 was the mirror lock-up capability, which was omitted from most of the later models.



Originally provided to make it possible to mount the first 21mm f/4 non-reflex lens with an optical viewfinder in the accessory shoe, many photographers used the lock-up to avoid camera shake when the camera was mounted on a tripod, particularly with a long-focus lens, usually for wildlife photography.

The horizontally running cloth focal-plane shutter provided speeds from 1-1/1000sec to B, with electronic flash synchronisation at 1/60sec, while the meter provided sensitivity from 3EV-17EV at 100 ASA and could be set for film speeds from 6 ASA to 6400 ASA. The selected shutter speed was visible in the viewfinder, and separate flash synchronisation sockets were provided for FP (focal-plane bulbs) and X (electronic).

The next model to appear was the now extremely rare motorised Minolta SRM, which provided film advance at up to three frames per second. I have never seen one of these

and they fetch around £1,000 each when they do appear on the market. Two are on eBay in Hong Kong and the USA as I write.

FIRST 'BUDGET' MODEL

In March 1971, Minolta announced a budget version of the SRT 101 to replace the obsolescent non-TTL SR-1s. Called the SRT 100, this was strategically in line with other main manufacturers' policies of announcing a 'budget' version of their main camera when the main model had been on the market for a while and sales were suffering. Usually with delay action removed, a highest shutter speed of 1/500sec instead of 1/1000sec and sometimes other changes, plus a significantly lower price, budget models became a popular way of maintaining sales, without the development costs of a completely new design.

The SRT 100 had a top shutter speed of 1/500sec instead of the 1/1000sec of the SRT 101, had lost the mirror lock-up and the delay action, and no longer displayed the set shutter speed in the viewfinder. Crucially, it retained the oversized mirror of the SRT 101, which prevents cut-off of the image when very long focal lengths are used.

DIFFERENT MODEL NAMES

In the spring of 1973, Minolta announced a significantly upgraded model, based on the SRT 101, which in Britain and Europe was called the SRT 303. The company also began its wonderfully confusing policy of calling one design by different model names, according to the geographical market in which it was sold. Thus, the SRT 303 was marketed as the SRT 102 in





1966

Minolta SRT 101 announced with range of MC Rokkor lenses

1970

Minolta SRM announced

1971

Minolta SRT 100 budget model appears in March

1973

Minolta SRT 303 announced in March

1975

General SRT model update – all model designations changed. SRT 101b, SRT 303b and SRT 100b appear

1977

Minolta SRT 100X appears with CLC and 1/1000sec shutter speed

1979

New version of SRT 100X with no CLC and 1/500sec top speed

1981

Minolta SRT 101 finally discontinued

the USA and as the SRT Super in the Asia-Pacific region.

The SRT 303 was the first SRT model to have full exposure information visible in the viewfinder, providing a view of the set aperture optically via a prism in the newly projecting front of the prism housing, in a manner similar to the system used by Voigtlander during the 1950s. Most examples have mirror lock-up and all had a flash hotshoe. Of the pre-1975 models the SRT 303 is probably the best model to buy for use but, because it was made for only two years, it is not always easy to find.

THE 1975 SHAKE-UP

Presumably because Minolta was beginning to feel the impact on sales of the success of the lightweight Olympus OM-1 and OM-2, and was not yet in a position to launch its own smaller, lighter SLR ranges, 1975 became something of a year of change for the Minolta SRT range. Every model was changed to some extent and acquired a new name in each world region.

The SRT 101 was discontinued and replaced by the SRT 101b, known as the SRT 201 in USA and as the SR 101 in Japan and Asia-Pacific. The SRT 303 was replaced by the SRT 303b, known as the SRT 202 in USA and the SR 505 in Japan and Asia-Pacific (see above), and the SRT 100 became the SRT 100b, with a top shutter speed of 1/1000sec instead of the 1/500sec of the SRT 100, but still with no mirror lock-up, delay action or hotshoe.

Much less obvious, and not announced, were further changes to the range in 1977. Then in 1979, the Contrast Light Compensation (CLC) metering system was phased out for reasons of manufacturing cost and competitors' more advanced systems eliminating its marketing benefits. Also, the flash synchronisation system was simplified to eliminate the 'FP' setting for focal-plane bulbs because nobody was

using FP bulb flash any more. The Minolta SRT 100X budget model was introduced in 1977 with CLC and 1/1000sec on the shutter, and modified in 1979 to lose CLC and be relegated to 1/500sec on the shutter. So two quite distinct versions of the SRT 100X can be found. And there are SRT 100b cameras out there with and without a hotshoe.

SR/MC LENSES

A complete detailed summary of manual-focus Minolta lenses would fill a respectable book, and I don't have space for more than a brief summary. The SR fitting began in 1958 (Minolta SR-2, SR-1, and so on) and went through several phases according to meter compatibility. All SR reflex lenses will fit any SRT camera, but only MC and MD lenses will couple with the SRT exposure meter.

Minolta famously made its own lenses from start to finish, even making their own glass, and there was a full excellent lens range from the outset of the SRT 101 period (scalloped metal focusing rings until 1972/73). Even the early MC lens anti-reflection lens coatings were better than those of major competitors, and during the late MC (rubbery grip) period of approximately 1973-1978, most of the lenses, and particularly the quality of the coatings, were exceptional. The later, smaller, MD lenses are lighter, and sometimes better. Stick to the late-series MC lenses, which are available cheaply at fairs and on eBay, and you won't go far wrong for top-quality images. Note that lenses made for the US market were branded Rokkor-X, while those for the UK were just Rokkor.

SR 505

Quite rare in Europe, the SR 505 was the Asia-Pacific version of the SRT 303b, here fitted with a 50mm f/2 Rokkor lens

Thanks to Vic Rumak and Don Baldwin for the loan of cameras photographed for this article

ACCESSORIES

There was a full range of all the usual accessories, all of very high quality, available in the SRT catalogues. The achromatic close-up lenses were particularly good. AP



SRT 100X

Two SRT 100X cameras showing the first version of 1977 with the CLC metering system (above) and the second type with simplified metering and no CLC engraved on the fascia (below)



SRT 303b/SR 505

The optical aperture viewing system on the underside of the SRT 303b/SR 505 prism makes possible a display of the set aperture below the focusing screen

WATCH OUT FOR

Shutter speeds & lens diaphragm

Like any other SLR, check that all the shutter speeds work properly and that the lens diaphragm operates snappily when the shutter is fired.

Meter

Check the meter readings against a camera or a meter you know is accurate. If the meter does not work with a battery, the switch is probably faulty and could cost £40 to repair.

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A Canon FTb of the early 1970s – this one has a 50mm f/1.4 Canon FD lens

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CUSTOMER REVIEW: D3s Body
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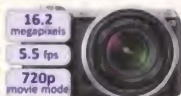


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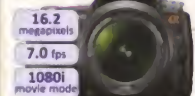


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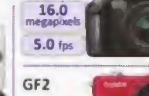
Panasonic



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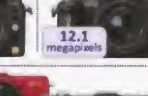
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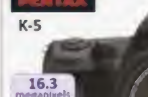
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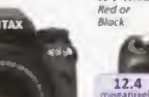
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3.9 fps
1080p movie mode

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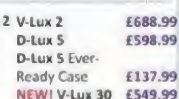


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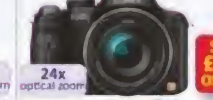


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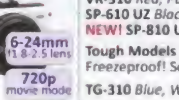
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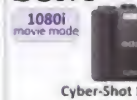
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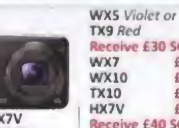
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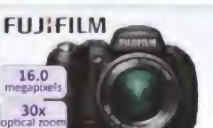


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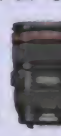
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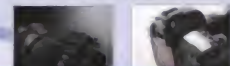
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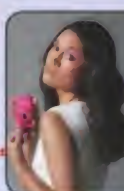
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Please note that all Nikon lens prices are correct at time of going to press, but are subject to change

D7000

Body Only £794.99

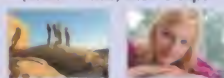
D7000 + 18-105mm VR £979.99



Body SRP £999.99
Lenses sold separately

- 16.2 megapixel DX-format CMOS image sensor
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- Durable design
- 100% viewfinder coverage

- Twin SD memory card slots
- 6 fps continuous shooting
- D-Movie - full HD (1920 x 1080) movie clips



Nikon D3100

Stunningly simple-to-use DX-format SLR with 14.2 megapixel CMOS image sensor, Guide Mode, & full HD D-Movie

Body Price £331.99

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Nikon D90

The D90 fuses technology from Nikon's flagship DSLRs with an array of functions to help you achieve superior results.

Body Price £509.99

D90 + 18-105mm VR £699.99

Nikon D300s

Compact DX format professional SLR with 12.3 megapixel CMOS sensor, 7fps continuous shooting and D-Movie

Body Price £1,119.99

D300s + 16-85mm VR £1,583.98
D300s + 18-200mm VR II £1,729.98

Nikon D700

The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body

Body Price £1,829.99

D700 + 105mm VR Micro £2,479.98
D700 + 14-24mm ED £3,147.98

Nikon D3s

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SB-R200	£199.99
SB-200 Macro Kit R1C1	£609.99

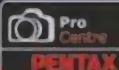
NIKON BATTERIES

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EN-EL14 (D3100)	£40.99
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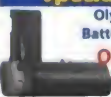


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Panasonic

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Megapixels	13	HD Video	✓
LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

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Panasonic DMC-G3

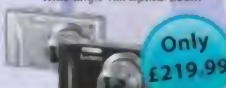
Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	4
Live View	✓	Card Type	SD

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SRP £379.99

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Panasonic G2 Body Only

Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Panasonic GF2 + 14-42mm O.I.S

Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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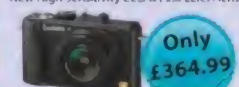
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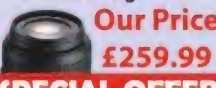
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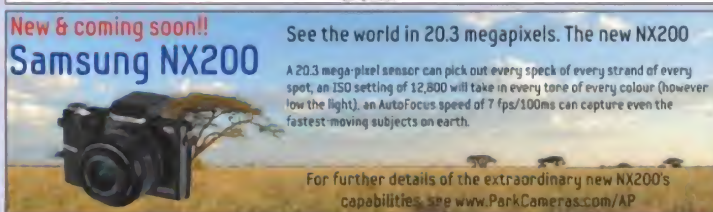
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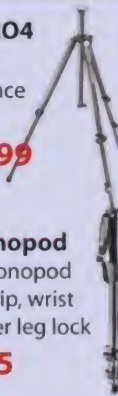
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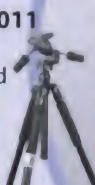
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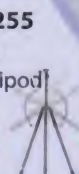


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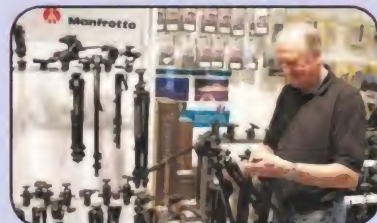
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The P-Type square/rectangular filter system consists of three parts:
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2) A filter holder clips onto the ring.
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P-Type Neutral Density Filter Kit	£49.99
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67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)	
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Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Extension Tubes	
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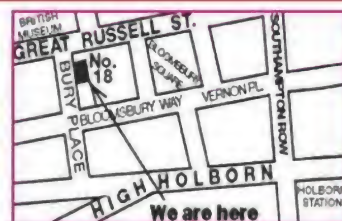
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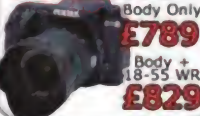
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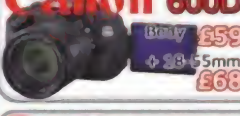
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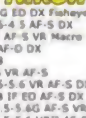
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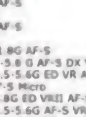
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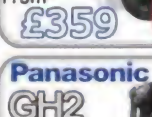
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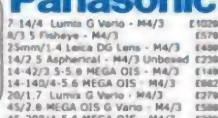
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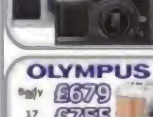
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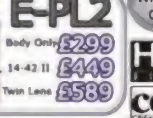
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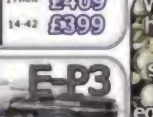
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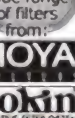
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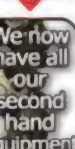


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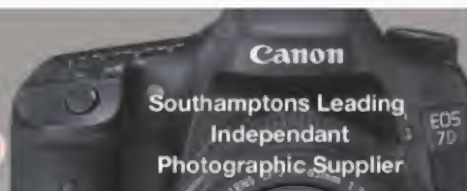
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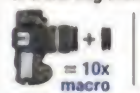


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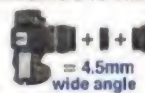
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OGDEN CHESNUTT

While caught up photographing the recent London riots, Ogden makes an unusual transaction

REPORTS that the unrest had begun to spread across London had only just entered the news cycle when Eli rang me on my mobile.

'I think it's about to kick off down the high street,' he said breathlessly. 'Where are you?'

I was glued to the window, looking for any sign of trouble. I was also glued to the TV. And the radio. So glued was I, that I even forgot I'd opened a fresh beer earlier.

'I'm at home,' I said. 'Where are you?'

Suddenly, a hooded figure jumped from the shrubbery outside and ran towards the door. You know when you're holding a cat that suddenly gets startled and its reaction is to shred its way out of your arms? My heart did that. Then I noticed the ginger hair and the compact system camera slung over the shoulder.

'I'm at your door,' he said. 'Come on, get your camera.'

I left both the TV and radio on under the naive impression that any potential intruder might be scared off by the sound – an urban scarecrow of sorts, I suppose, only I'm one who clearly needs to see the wizard for a brain. Against my better judgement, I soon found myself at my age and in my physical condition traipsing through urban shadows with Eli looking for the best spot to snap a photograph of the downfall of western civilisation. Or a low-budget attempt at it, at least.

'This is irresponsible for a number of reasons,' I whispered. Eli didn't respond. 'Number one...'

'Yet you're here,' he intoned. And he was right. I was increasing my ISO as I watched a crowd gather on the high street, safely far enough away from where we crouched in an alley between a coffee shop and an independent bookstore.

I won't get into the political and economical arguments for why it happened. The answer is probably a stew of all the reasons people have already suggested, as well as many more that people haven't. But one more spice I think probably belongs in the recipe is the fact that being a part of something bigger than yourself and your own individual endeavours is invigorating. Mob mentality, and the feeling that you're making a real impact on something, however misguided that may be, can be very empowering.

Sensing something momentous in the works, I think that's why I was out on the streets that night like so many other photographers. I also think that a naive part of our subconscious – the same part that leaves the radio on to ward off burglars – is fed up with the comfort and convenience of our modern lives and is desperate to know what it's like to experience something different, even if it's painful.

As the crowd grew stronger and more confident, I think both Eli and I were sensing the folly of our actions and quietly switched off our cameras and retreated down the alley to go back to our quiet lives of comfort.

'Did you get anything?' I asked.

And before he could answer, two kids crowded the space in front of us.

'Why don't you and gramps give me those cameras,' the older, uglier one said. He and his mate then brandished two knives and slashed the air like a drunk Zorro.

'Don't be ridiculous,' I said. 'Let's just all carry

on our way.' I stepped between them and carried on walking. Eli followed.

'Wait, then,' the kid called. 'How 'bout you give us your money then.' He stabbed the air again, but more like he was attacking a hummingbird.

'Don't be stupid, fellas,' I said. 'Let's just go our separate ways.'

'OK, just give us a tenner,' he appealed.

'Look,' I shrugged, 'how about this. What if I buy those knives off you? Then it's a lawful transaction and no one gets in trouble – or worse.' The pair looked at each other and conferred. They seemed to think this was OK.

'All right then,' said the leader.

I looked at Eli bemused, then opened my wallet and removed two £20 notes. 'Here's £20 for one knife.' I gave him the note, and he handed me the knife. 'And here's £20 for the other knife.' The leader gave me the other blade. 'Nice doing business with you,' I said, and waited until they turned to walk away.

'Hold on,' said the older kid, looking back after a few steps. 'Now you got our knives.' He looked at the notes in his hand, and then back at me. 'How come you didn't, like, stab us and get your money back?'

'Because there are enough awful pictures being taken tonight,' I said. **AP**

'As the crowd grew stronger and more confident, both Eli and I were sensing the folly of our actions'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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